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THE CRITIC

CHRISTMAS · 1905.



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THE MUFF

From the experimental oil painting in the possession of John Greenaway, Esq.
(Reproduced from "Kate Greenaway," by permission of G. P. Putnam's Sons, New York)

THE CRITIC

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No. 6

At the House of David

A Description of the Sacred Play "David," or the "School to the Cross," as Given by the Wood-Carvers at Oberammergau

By MAUDE BARROWS DUTTON

A LIGHT summer wind swept down the hillside and through the window of the workshop. A boy bending over his carving looked up suddenly and a quick smile flashed across his face as he caught the first delicate fragrance of the budding lilac bushes. He shook back the long black hair falling about his neck with quick impatience, dropped his knife for a moment to stretch his stiff fingers, and then fell eagerly to work again. His golden brown shirt seemed to bring out the more intensely both the bronzed tone of his face and throat, and the cold gray of his eyes that looked out almost fiercely from under their dark lashes, and the tight band keeping his hair off his forehead, accentuated a low but broad brow, with full temples that knit easily as he lost himself in his work. On the table before him lay an envelope bearing the lettering "Rome," and from time to

time the boy picking it up drew out a photograph of "David's Triumph over Goliath," and tried it in the frame that he was carving. The scowl on his face contracted as he held the picture at arm's length, looking at it from this and from that side, and then, replacing it, continued his work on the frame with double zeal and absorption.

In the same room by the other window, where the afternoon sun fell brightly over the white-oak Christ that he was carving, was working another figure. His finely shaped head, with its soft black curls that tumbled unnoticed about his neck, was well set on a pair of broad shoulders, and his kindly face with its flowing beard gave him something of the look of a patriarch. Sure of touch, calmly and deftly his knife cut into the white wood. Every line in the face of the Christ, every fold of His garment, every move-



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ANDREAS LANG AND THEODOR LANG AT HOME

ment expressed in His hands, was as familiar to Andreas Lang as are the Bible stories that we knew sentence for sentence as children, and he worked with the unhurried patience and ease of the skilled master. From time to time he raised his eyes to look out across the street where the Ammer River wound its quiet way through the meadows and past its namesake, the village, or to greet in friendly wise the old post-driver in his Bavarian blue cutaway and white leathern breeches, sitting aloft on his yellow coach as it swung up the road to Linderhof.

Through the open door came the sound of women's voices. A slender girl, brush in hand, was sketching a spray of wild May-bells, and Grossmutter, in her black dress and cap, was moving quietly up and down the long table setting places for the evening meal. A step on the porch and two strangers stood at the door seeking lodgings for over Sunday. With simple hospitality the whole family came forward to meet them. From the kitchen, wiping her hands on her apron

as she came, stepped the mother, while the little girl stole to her side to act as interpreter if needed. The father came from the shop with a hearty "Grüss Gott," and Grossmutter hastened to get down the china cups from the cupboard. Even the boy, Theodor, although half reluctantly, came forward for a moment to greet them, followed by two younger brothers just home from the village. These last two were in striking contrast, the one awkward, gruff, and abrupt, the other pretty and graceful as a fawn, with something in his nature half-shy, half-wild, and yet trustful as a deer. His olive-green hat, with its spray of Alpine roses, his gray Tyrolese costume, and his nailed shoes marked him, too, as a lover of woods and mountains. Neither past nor present weighed upon his shoulders. Life for him was continual laughter, and wherever he went the world laughed with him.

The strangers, when they had shaken off the dust of the city, came out on the little balcony where a white-spread table was awaiting them with trout



Photo by Kreuzschule, Oberammergau

KING DAVID (ANDREAS LANG)



Photo by Kreuzschule, Oberammergau

THE YOUNG DAVID (THEODOR LANG)

fresh from the Ammer. They stood for a moment looking across the fields to the pine-covered Kofel, bearing aloft on its summit that symbol of Oberammergau, the cross. "Oberammergau," they said to themselves, repeating it again and again—"Oberammergau."

They recalled how, when they were children far across the seas, they had sat one evening at the feet of a guest who had told them of a marvellous village where the people gave in a wonderful play the life of Christ. They remembered how he told them what a good and beautiful face the man had who played the part of Christ, and how in the play he was stoned and nailed to the cross just as Christ had been. And the children, tucked into their little beds that night had whispered together that some day they would go and find this village, so far, far away, and they would see, too, the man with the good and beautiful face who played the part of Christ.

Years had passed since the children had woven their day-dreams about Oberammergau, and now, children no longer, they had come too late to see the man who, in this village and wherever he was known in the world, would be always called "Christus" Mayer; but his spirit was still present in the new play, "David," or the "School to the Cross," that the strangers with many others had come to Oberammergau this June to see.

It is well known that in the past many royal guests have come to this mountain hamlet to see the Passion Play. Upon none of them, however, was a deeper impression made than upon their own poetic art-patron, Ludwig II. of Bavaria, who came over from his castle, L'nderhof, in 1870, to attend a performance of the sacred drama, and who in remembrance of this visit ordered a colossal Crucifixion to be carved in stone and sent to the "Art-Loving Oberammergauers who are true to the traditions of their fathers." In grateful appreciation of this gift, the village gave at the unveiling of the monument a performance of an old play entitled the "School to the Cross," and it was Christus May-

er's wish, as the thirtieth anniversary of this event now approached, that the same old play be revived and repeated henceforth at intervals of every ten years, as is the Passion Play. It was not his intention that the "School to the Cross" should in any way rival the Passion Play. No Oberammergauer would ever suffer that. The hope was, rather, that this drama should be a forerunner, a preparer of the way for the greater and the nobler play.

It was not permitted Christus Mayer to see the fulfilment of his wish, nor could it be carried out exactly as he had planned. When, after his death, the old manuscript was brought out of the archives it was found so unsuitable that it was laid back again to rest and an entirely new play, under the old title, was written. This task was not entrusted to one of the villagers, but to the reverend Joseph Hecker, one of the court prelates at Munich, for the composition of the drama, and Professor Wilhelm Müller, of the same city, for the orchestral music and the choruses. The author adhered very closely to the construction of the Passion Play, using the same verse form, and introducing and closing each act with the interpreting prologue and chorus. And as the Passion Play blends the Old and the New Testament by introducing tableaux from the story of the Garden of Eden, of Joseph and of others, so in the "School to the Cross," while the action deals with the story of David, at the end of every scene comes a tableau from the life of Christ.

The strangers, who had taken up their lodgings in the house of the two Davids, father and son, will not soon forget the fresh, cool stillness of that Sunday, when the first public rehearsal of the "School to the Cross" was to be given. The spirit of calmness that lay over the whole village could be broken neither by the heavily laden trains bringing hourly the guests from the city, nor by the rhythmic beat of peasant footfalls re-echoing on all the hard white roads leading into Oberammergau from miles around. In the doorway of the Lang cottage stood the Grossmutter, the only one of the family

left at home, for all of the others had their parts in the play. The strangers waved her a good-bye and joined the stream of brown-faced pilgrims wending their way to the theatre.

As one enters this Passion Theatre there is something besides the traditions of the place that is singularly impressive. Built upon the models of Sophocles and Shakespeare, the middle portion of the stage alone is covered by roof and curtain. The rest, the high gateways opening vistas down the streets of Jerusalem, and the galleried proscenium joining the stage at either end with the auditorium, lie open to the sky, facing the west. Then in the background, blending with the scenery, rise the green mountains of Oberammergau, with the shadows of the clouds drifting across their forests. One looks at the great figure of Michael Angelo's "Moses," painted gray against gray on the stage curtain, and says instinctively: "This is not a theatre, but a temple."

Even with these words breaks forth the orchestral prelude, and as it ceases one catches glimpses of the rich red, olive-green, blue, and purple mantles of the chorus wending their way through the colonnaded proscenias, down the steps on to the stage on either side. On they come in stately silence until the long line of men and women completely spans the stage, and there they stand, with the sun shining full on their glittering crowns, and the wind blowing through their brightly colored garments and their long, unbound hair, while the leader pronounces the words of the prologue. He extends a welcome to all those gathered here in the spot long consecrated to the Passion Play, and bids them know that while they have come to-day to see given not the life of Christ, but of his greatest prototype, David, still from the beginning to the end of the sacred drama the eyes of the Master will be upon them, and His hands be upraised to bless them. The chorus now falls back on either side of the covered stage and the curtain parts upon the tableau of the Nativity, with King David standing in the foreground, playing upon his harp.

From behind the scenes children sing the "Gloria in Excelsis Deo," which the chorus continues with a song of adoration, before it passes out as it came, while the drama of David commences.

The first scene is laid before the house of Jesse in Bethlehem, where, as the old father is listening to the tales of his sons just home from Saul's victorious warfare, Samuel the Judge enters with the strange news that he has come to anoint one of Jesse's sons to be King over Israel. But in vain he looks about him for the chosen of the Lord, and finally turns to the father to enquire if these be all his sons. "One more there is," the old man replies, "but a mere boy, who tends the sheep on the hills. Here he comes now." The eyes of all are turned toward the youth just entering the back of the stage, a simply clad shepherd boy in white tunic, with leather-bound sandals on his bare feet. But he, unconscious of them all, pauses a moment, strikes the strings of his harp, and sings. Across the face of Samuel flashes the thought, "It is he," and instinctively the others fall back as David, suddenly perceiving the honored guest in their home, lets fall his harp to his side, and comes forward to kneel before Samuel and ask his blessing. The servant brings forth the sacred oil, and the Judge pours it upon the young head bowed before him as he solemnly declares David to be the anointed of the Lord, and prays that strength may be given him to perform the service to which he is dedicated in this hour.

Again the chorus and prologue speaker enter and relate that as Samuel anointed the shepherd lad to be King over Israel, so did John recognize in the unknown Nazarene, who came to him on the banks of the Jordan, the future redeemer of his people. The curtain rises, and there in the tableau stands the Christ by the river, his hands folded upon his breast, humbly receiving the baptism from John.

Without pause the action continues in one of the most spirited scenes of the play. Into that camp, where the terror of Goliath has paralyzed every heart, suddenly appears the boy David



Photo by Kreuzschule, Oberammergau

SAMUEL ANOINTING DAVID

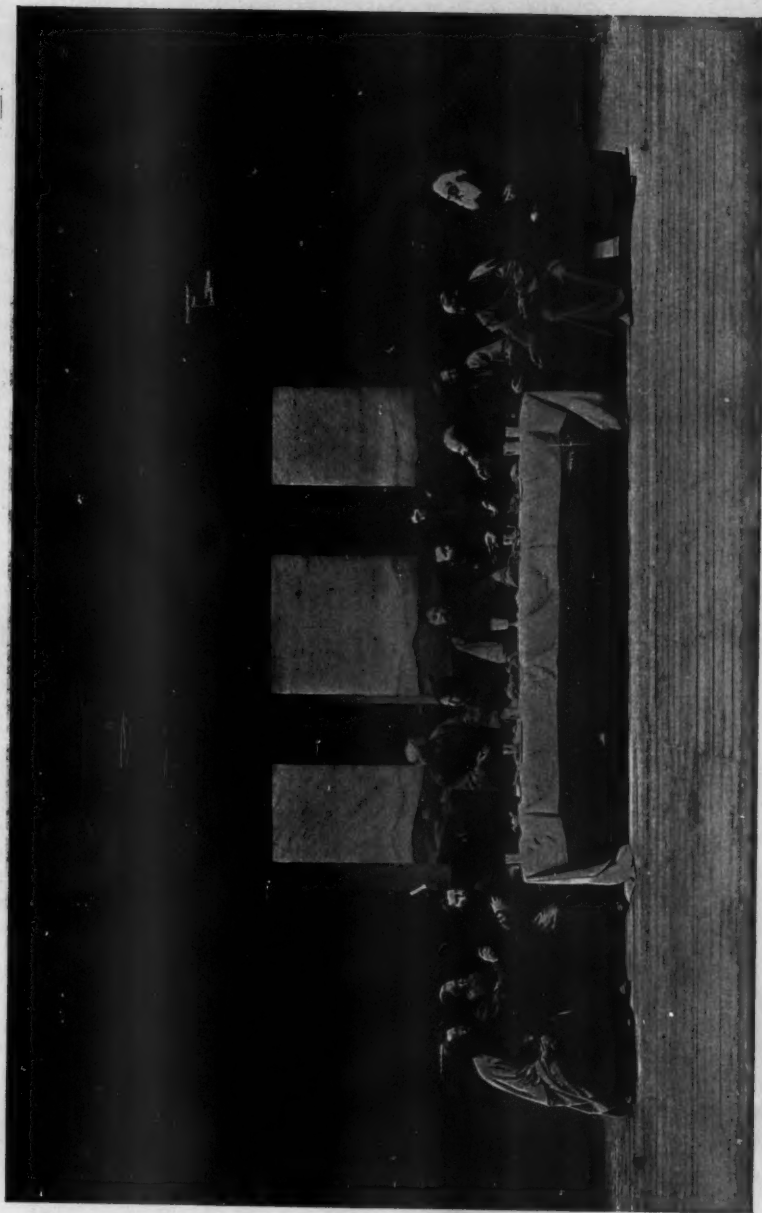


Photo by Kreuzschule, Oberammergau
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THE LAST SUPPER, ONE OF THE TABLEAUX

bringing bread and meal down to his brothers. He stands there in their midst looking from face to face, and reading there a message that he has never known, fear. Nor can their tale of this giant and his preposterous demands bring this knowledge to David. Instead the words that fall from his lips are these: "I will kill Goliath." Not even the King is able to dissuade him from his resolve, so the royal attendants bring out a breast-plate and gird him with a sword. For the first time David, cramped beneath the unaccustomed weight, questions his own strength. Then with boyish impulse he cries, "Take off the armor and the sword and let me have again my sling and pebbles from the brook."

On the hill in the background Goliath has already taken his stand. In shining coat of mail, helmet, and spear, he has come forth to ridicule and slay the Israelite who shall dare confront him. Beneath him on the plain he suddenly sees a boy toying with his sling, and he hears a youthful voice calling to him, "Come on—let the fight begin! Hear Goliath, thy last hour has come. I am ready, with the help of our God to fight you."

Enraged at the insolence of David, Goliath bids the worm advance that he may crush him. With one swift glance at his opponent, the boy takes aim, and with the full swinging strength of his lithe young body sends one of the smooth stones whizzing through the silence. The giant's hand springs to his temple, and with a groan the great, mail-clad body falls heavily to the ground. In an instant David is at his side. Seizing Goliath's sword from the stiffening hand he swings it high over his shoulder, and with one blow strikes off the head, while the women stream onto the stage singing "Saul hath killed his thousands, but David his ten thousands! Hail David! Hail!"

The curtain falls to rise a few moments later on the parallel scene, as the prologue speaker tells us, in the life of Christ, where alone in the wilderness he meets and overcomes the temptations of the devil.

We see the young David for the last time in the next scene. Deep into the heart of the jealous King had sunk those impulsive words that sprang from the grateful lips of his people when David freed them from the Philistine. Hour by hour they haunted his morbid mind until at last, driven to madness, he bade them summon the lad. Perchance the music of the shepherd's harp would soothe his tormented spirit. But the innocence and nobility of the young player only aroused him the more, until in a moment of 'frenzy he hurls his javelin with his own hand against David, and the boy turns and flees from the court.

Prologue, chorus, and the tableau of the stoning of Christ in Jerusalem, and the first part of the drama closes.

When the curtain rises again it is no longer upon the shepherd boy but David in the fulness of manhood, lamenting over the death of his King, Saul, and Jonathan, who was dearer to him than the love of women. But there is little time for mourning now, for the crowds are pressing onto the stage, bringing the empty crown to Samuel's anointed, and waiting to carry David back in triumph to Jerusalem, even as later Christ was borne back to the same city amid the shouting of hosannas.

How short-breathed are the cries of jubilation. Within the palace the King sits at a feast to which he has summoned all his sons. Proud, ambitious, and spoiled by the court, the youngest prince stands before him, meeting his father's stern but affectionate words with sullen threats and anger. For a moment we feel that filial love will prove the stronger as heedless of all the eyes resting upon him, Absalom flings his arms about the King's neck and with the cry of "Father" rushes from the hall. In vain the singers, and players on the harp are called to restore the spirit of festivity that has been so rudely interrupted. In the very midst of their song breathless messengers are announced, who bring the news that Absalom with half the army has revolted against the crown.

And then with the words of the prologue our thoughts span the centuries as we see in the tableau another feast, where another King breaks bread for the last time with those He loves, on the eve when one of them shall betray Him with a kiss.

Swiftly now the action moves on to its climax. In a wonderfully dramatic scene David calls in despair,

Out of the depths have I cried unto Thee O Lord,

Lord hear my voice, let Thine ear be attentive to the voice of my supplication.

Deeply repentant of his sins he turns to the Lord for forgiveness, and beseeches Him not to hide His face from him. And in answer there comes before David's eyes a vision of a man hanging upon a cross, with wounds in His hands, His feet, and His side, who cries with a loud voice: "My God, my God, why hast thou forsaken me?"

What shall this vision mean? Is it the warning of the death that is awaiting him? Bowed and humbled the King kneels and asks for strength to meet the life or the death that shall atone for his sins. Scarcely has he ended his prayer before his attendants rush in to tell him that all preparations have been made for the flight, and that already a mob threatening to stone him has gathered without the castle.

"Thus," speaks the prologue, "as David had to flee before his son from the royal city to the Mount of Olives and the desert, so did another King flee from Jerusalem to the same garden on the mountain. There in Gethsemane began his passion as he too prayed 'Thy will, not mine be done.' The curtain parts, revealing the Christ bent beneath the weight of His cross as He bears it along the road to Calvary. Again the chorus sings and an orchestral melodrama leads us along that same road to the sacred hill where we bow in reverence before that great scene of the Passion Play, Christ dying upon the cross.

For David the will of God decreed not death but life. In victory he returns home to the mother city. From right and from left through the great gate-

ways stream the people of Jerusalem in their bright-colored Oriental garments, waving branches and strewing the way with flowers, and singing as they come. The sacred ark is brought back to the temple, and hither, too, the King returns to render thanks unto the Lord while the people re-echo his prayer, "To God be the honor, amen and amen."

The sinking sun floods the stage completely as the festive crowds turn now and move slowly down the long streets of Jerusalem, and for the last time the curtain rises that we may see the greater triumph of the Christ, who, the victor over death, sits now upon His throne of glory. With ever-swelling crescendo the orchestra breaks at the end into notes of jubilation, and the chorus, taking its place across the long stage, as if to close in upon the play just finished, lends its voice to the song of hallelujah and glory to God the Father, God the Son, and God the Holy Ghost.

Nothing was farther from the minds of the strangers as they moved along out of the theatre with the crowd than the spirit of criticism. They were guests here, not critics. Like vestal virgins the Oberammergauers have for years moulded their lives to keep in highest trust the traditions of the Passion Play, until the spirit of reverence has permeated their characters and is felt in all that they do. If it finds, perhaps, its most nearly ideal expression in the face of Anton Lang, who in this drama, as in the Passion Play, takes the part of Christ, still its impress is no less deep upon the father and son, Andreas and Theodor Lang, who in the "School to the Cross" play the King David and the Young David. It was a very happy thought that chose these two for the portrayal of the one character for much that in the boy was crude and suggestive found its natural and ripe fulfilment in the mature man. Already Andreas Lang has played during his forty-three years over seventy different parts in Oberammergau plays, for few are the festivals that pass by there unobserved, and this fact alone gave him a confi-



Photo by Kreuzschule, Oberammergau

KING SAUL



Photo by Kreuzschule, Oberammergau

GOLIATH

dence, a control of voice and gesture, an insight into his lines, and a power to act forcefully what he felt that fitted him remarkably for the part of King David, over and above the fact that his finely shaped head, his full, dark beard, and his strong but kindly face had long marked him out as one of the most distinguished figures of the community. But in this play not even he could hold our interest as did his son, who, possessing little dramatic talent, fascinates us by his natural resemblance to the shepherd boy. Deep within his nature there lies a love of music no less intense we may believe than was David's and it is upon his face alone, within his family that there are written prophecies.

The strangers slipped quickly out of the village and wandered slowly home along the Ammer. With the spirit of the play still strong upon them, it seemed as if it must have been through these very meadows, over which stretched a cobweb of Queen Anne's lace, that Christ had just walked with His disciples as He spoke to them of the lilies of the field. As they came farther up the stream they met the young David swimming down with long, even strokes, and they could see the mother and little Luzia turning in at the gate ready to prepare the evening meal. Clouds of dark smoke curled up over the village telling that the trains were already bearing home the city guests, and as dusk came on the sound of the peasant footfalls up the road became more and more distant. Oberammergau was returning now unto her own. Only the two strangers lingered still, loath to go.

The big, red hanging lamp was lighted in the little low sitting-room downstairs, and Theodor was tuning his violin. From the cupboard he had brought out a pile of music and was running quickly through it to find the Beethoven piece that the strangers had asked him to play, and which he said he liked most of all his music. Faustus, whose fingers were too tired after the afternoon performance to play more that evening, was leaning lazily back in

his chair, and blowing gently into the ears of his big, gray and white cat, Loysel, who was sleeping in his arms. The mother was in her place at the piano waiting to accompany Theodor, while Franzl, laughing to himself over in the corner, was hunting out a photograph of the mountains in winter to show to the strangers. There were postal cards, too, to be shown of Italy whither the father had gone after the last Passion Play, in company with Anton Lang. And the children told how all the long winter that followed as they sat about the lamp until late into the night, the father had recounted tales of that enchanted land, where he had seen the sea for the first time, and had talked with the saintly Pope Leo XIII. "Yes," continued Andreas Lang himself, who had just entered and was laying his black, velvet-crowned hat upon the table, "that is a wonderful land, but I did not find any village there as pretty as Oberammergau, not any river as clear and as pure as the Ammer. And sometimes," as he put his hand upon his chest, "sometimes I almost stifled for want of our mountain air."

"No," he replied to our question, "I shall not go far away this year after the play. If all goes well next fall it may be that we will strap our knapsacks on our backs, and tramp down across the mountains to Munich. That is the way that we like best to travel, all together, afoot, over the hills." And we could hear Franzl murmuring "*Wunderschön*."

Only Theodor was oblivious of us all and all that we were saying, as he stood beside the piano, his chin pressed down on his violin, and his body swaying gently to the rhythm of his bowing. The old clock moved around unnoticed as he played on and on into the night. Even when Grossmutter came in with her tray and poured out the steaming tea into the long line of big white cups, and the little girl set the loaf of black bread in the centre of the table as the rest drew up around it, even then Theodor remained in the shadow, the scowl deep set in his forehead, as he ran his



Photo by Kreuzschule, Oberammergau

ABSALOM, THE PROUD YOUNG PRINCE

fingers up and down the strings, bar for bar, measure for measure, music, music, music. What was the vision that he saw before his eyes, and to where did the road lead that stretched now before his feet? We might not ask, he might not

tell, and yet as the strangers took their candles and climbed up to their little room through which the cool mountain air was blowing, they turned to one another saying, "Surely we have dwelt in the house of David."



FRANZL LANG, WHO LOVES ANIMALS AND OUT-OF-DOORS
(Photograph by the author)

Dark and dull night, flee hence away,
And give the honour to this day
That sees December turn'd to May.

Why does the chilling winter's morn
Smile like a field beset with corn?
Or smell like to a meade new-sborne,
Thus on the sudden?—Come and see
The cause why things thus fragrant be.

ROBERT HERRICK.



THE PORTATIVE ORGAN
From a painting by Hugo Ballin

Hugo Ballin

HUGO BALLIN has gained a reputation among the junior body of American painters through his high purpose of sentiment. Though at present working upon comparatively small canvases he displays the tastes of a decorator. Since according to his understanding, wall compositions must be governed by certain regulations, he permits these precepts to influence his individual methods of treating easel pictures towards results which procure success, though unclassified according to usual standards. On that account, for the most part, he disposes his principal figures well in the foreground with closely related planes. The men and women so placed, though retaining the semblance of our mould, appear to be idealized types of an idealized age, permanent, elemental, removed from passion, and unconscious of their surroundings. In another direction, however, he ostensibly enjoys his attempts to glean poetic suggestions from truth to facts. Accordingly, he departs from his first method to incorporate a comparatively realistic landscape that merges into the distance with fading planes. Then, as with "The Portative Organ," he echoes the repose and grace of gesture of his beings in the harmony of surface of the background of hills and woods; while rather than concentrating the poetry of abstraction in faces alone he spreads that vague emotion through a melting atmosphere which always kindles the imagination. Evidently he essays to work, without regard for precedent, upon a combination of classical formula, poetry, realism, and romanticism, toward an end that will give body and substance to a thought comparatively detached from worldly things. He seeks to paint that which appeals to the mind as well as that which gives sensuous attraction to the eye, to reveal an idea equal in beauty to the visible forms upon the canvas. The result, a portrayal of the painter's mood, as well as a composition of a visible scheme, generic and ideal in treatment, scenic rather than dramatic in conception, inspires repose and feeling for abstract beauty,

rather than mental activity. Though in theory Ballin lays greater stress on color and composition than on drawing in decorative work, yet, for the most part, in practice, he applies his skill as a draftsman to aid in conveying his museful conceptions. His paintings develop in an unusually low key, due, with premeditation, to the green filling which he first lays upon his canvas. Naturally then he shows a predisposition for color schemes of autumn browns and reds and soft blues, retaining always a ripe, rich quality and a clear subdued tone. His drawing discloses in place of assertion an elusiveness and insinuation of contour. The fluency of his lines, and the masses of his broad and simple drapery never become angular, or extravagant, or pale. His work has been called concocted. Art can hardly be anything but concoction, and it is well to have that quality in place of the often repeated revelations of inadequacy. Concoction may be referred to as the artist's right, especially when the result contains a power to give significance besides beauty of line, to produce with a balance of full and empty spaces a serene composure of arrangement, and by a golden warmth of color to so contribute to the calm dignity of the mood.

Hugo Ballin was born in the city of New York in 1879. Though his father is a manufacturer the son no doubt inherited his early love for painting from his grandfather, who in his day held a place as a court artist. From the very first young Ballin received encouragement in his desires and profited by many years spent abroad. Between 1900 and 1903 he devoted himself to exceptionally careful work in Italy, where, for part of the time he had the good fortune to be able to travel with Mr. Robert Blum and with him to study the mural decorations in Lombardy and Umbria. Since his return he has won the "Shaw" prize at the 1905 exhibition of the Society of American Artists.

H. ST. G.



Christmas Eve
1896

HAMPSTEAD, N.W.

ON A LETTER TO MISS VIOLET DICKINSON

Kate Greenaway the Artist: A Review and an Estimate*

IN order to judge of Kate Greenaway as an artist, and appraise her true place and position in British art, we must bear in mind not only what she did, but what she was. It must be remembered that she was a pioneer, an inventor, an innovator; and that, although she painted no great pictures and challenged no comparison with those who labor in the more elevated planes of artistry, is sufficient to place her high upon the roll. Just as Blake is most highly valued for his illustrations and Cruikshank and Goya for their etched plates, rather than for their pictures, so Kate Greenaway must be judged, not by the dignity of her materials, or by the area of her canvas, but by the originality of her genius, and by the strength and depth of the impression she has stamped on the mind and sentiment of the world. As Mr. Holman Hunt, Millais, and their associates invigorated the art of England by their foundation of the Pre-Raphaelite Brotherhood, so Kate Greenaway introduced a Pre-Raphaelite spirit into the art of the nursery. That is what Dr. Max Nordau, with curious perversion of judgment and lack of appreciation, denounced as "degeneracy"—accusing her of creating "a false and degenerate race of children in art," while at the worst she was but giving us a *Midsummer Day's Dream* in Modern England. For him Kate Greenaway, the healthy, sincere, laughter-loving artist, is a "decadent" such as vexes the soul of a Tolstoy. It is the result, of course, of misappre-

hension—of a misunderstanding which has revolted few besides him.

The outstanding merit of Kate Greenaway's work is its obvious freedom from affectation, its true and unadulterated English character. What Dr. Nordau mistook for affectation is simply humor—a quaintness which is not less sincere and honest for being sometimes sufficiently self-conscious to make and enjoy and sustain the fun. Such grace of action, such invariable delicacy and perfect taste of her little pictures, belong only to a mind of the sweetest order—the spontaneity and style, only to an artist of the rarest instinct. Animated by a love of the world's beauty that was almost painful in its intensity, she was not satisfied to render merely what she saw; she was compelled to color it with fancy and imagination.

The truth is her poetic emotion and the imagination which so stirred the admiration of Ruskin and the rest, inspired her to express a somewhat fanciful vision of the flowers, and children, and life which she saw around her. She gave us not what she saw, but what she felt, even as she looked. Her subtle and tender observation, one writer has declared, was corrected and modified by her own sense of love and beauty. Her instinctive feeling is, therefore, nobler than her sense of record; it is big in "conception" and style, and is immeasurably more delightful than bare appreciation of fact.

It is a touch of tragedy in Kate Greenaway's life that she, to whom the love of children was as the very breath of her life, was never herself to be thrilled by that maternal love for the

* From "Kate Greenaway," By M. H. Spielmann and G. S. Layard. Fully illustrated in color, and black and white. G. P. Putnam's Sons. \$6.50. See Frontispiece.

little ones she adored. Still "her spirit was bright and pure, vivacious and alert," so that she drew children with the grace of Stothard and the natural

drawings, and, as we have seen, mannerisms at times betrayed her. She would exaggerate in her faces the pointed chin that was a charm of her

114. Jan
1897

39, FROCNAL,

HAMPSTEAD, N.W.



Dear. Yes it is a fine thing to have a
Friend who writes lonely Poems.....
.....?

Across the lonely Desert Sand.
Across the yellow Ridged Sand
The lonely sunset Filled the Sand,
with desolate despair -

you can't do as good
as that - words & pen
can't make a
Picture



ON A LETTER TO MISS VIOLET DICKINSON
(An example of Kate Greenaway's spirit of caricature)

ness of Reynolds, investing them with all the purity and brightness that we find in her drawing and her color. Although her cantata was simple, it was ever notable for its exquisite harmony and perfect instrumentation.

Faults, no doubt, of a technical sort Kate Greenaway shows in many of her

model Gertie's face. She would draw eyes too far apart, as Ford Madox Brown came to do; yet how exquisitely those eyes were drawn, and how admirably placed within their sockets! perfect in accuracy of touch, and delightful in their beauty. The knees of her girls are sometimes too low down; the

draperies are often too little studied and lack grace of line; her babies' feet are at times too large, and are carelessly drawn, or at least are rendered without sufficient appreciation of their form. A score of drawings substantiate every one of these charges—but what of that? The greatest artists have had their failings, cardinal in academic eyes, for the faults are all of technique. As Boughton exclaimed of his friend George du Maurier: "I respect him for his merits, but I love him for his faults." In Kate Greenaway's case her faults are forgotten, or at least forgiven, in presence of her refined line and fairy tinting, her profiles and full faces of tender loveliness, and her figures of daintiest grace.

The appreciation of Kate Greenaway's work was universal. In France its reception was always enthusiastic, and the critics expressed their delight with characteristic felicity. They recognized, said one, that until Kate Greenaway there had been no author and artist for the boy citizens whose trousers are always too short, and for the girl citizens whose hands are always too red. They knew nothing about her personality, and even doubted whether her name were not a pseudonym; but they welcomed in her the children's artist *par excellence*, who knew that the

tribute M. Arsène Alexandre spoke of her as having been *naturalisée de Paris*—alluding, of course, not to herself, but to her work,—whereupon an important English newspaper mistranslated the expression; and so arose the absurd report, circulated after her death, that Kate Greenaway, who had never quitted the shores of England, had passed the later years of her life in Paris.

From Paris, declared *La Vie de Paris*, "the graceful mode of Greenawayism has gained the provinces, and from wealthy quarters has penetrated into the suburbs"; and the Vienna *Neue Freie Presse* maintained that "Kate Greenaway has raised a lasting monument to herself in the reform of children's dress, for which we have to thank her." But the *Figaro* and the *Temps* recognized her higher achievement. "Kate Greenaway," said the former, "had *une âme exquise*. She translated childhood into a divine language—or perhaps, if you prefer it, she translated the divine mystery of childhood into a purely and exquisitely child-like tongue." "Never," said the latter, "has a sweeter soul interpreted infancy and childhood with more felicity, and I know nothing so touching in their naïveté as the child-scenes that illustrate so many of the artist's books, the very first of which made her celebrated." These are but specimens of the scores of tributes that filled the press of Europe and America at the time of Kate Greenaway's death, and are sufficient to prove the international appeal she made, triumphing over the differences of race, fashion, and custom which usually are an insuperable bar to universal appreciation.

Original as she was in her view of art



A VERY EARLY SKETCH ILLUSTRATING KATE GREENAWAY'S
AMBITION TO BE A HUMOROUS ARTIST
(In the possession of W. Marcus Ward, Esq.)

spirit, the intelligence, the soul of little ones are unlike those of adults, and who knew, too, by just how much they differed. At the end of a glowing

and in the execution of her ideas, Kate Greenaway was very impressionable and frequently suffered herself to be influenced by other artists. But that she was unconscious of the fact seems unquestionable, and that her own strong individuality saved her from anything that could be called imitation must be admitted. The nearest semblance to that plagiarism which she so heartily abhorred is to be found in the likeness borne by some of her landscapes to those of Mrs. Allingham. The circumstance, as already recounted, that the two ladies were cordial friends and went out sketching together, the younger student in landscape-drawing watching her companion's methods, is sufficient explanation of the likeness. Miss Greenaway quickly recognized the peril; and she must have realized that her drawings, so produced, lacked much of the spontaneity, the sparkle,

they are not a portion of the picture; they are dropped into the design and clearly do not fit the setting into which they are so obviously placed. The artist herself has clearly felt the defect, and obviated it on other occasions. The love of red Surrey cottages, green fields, and groups of little children was common to both artists, and Kate's imitation is more apparent than real; her renderings of them are honest and tender, full of sentiment, and of accurate, vigorous observation. She does not seem to have studied landscape for its breadth, or sought to read and transcribe the mighty message of poetry it holds for every whole-hearted worshipper. Rather did she seek for the passages of beauty and the pretty scenes which appealed to her, delighting in the sonnet, as it were, rather than in the epic.

Her shortness of sight handicapped

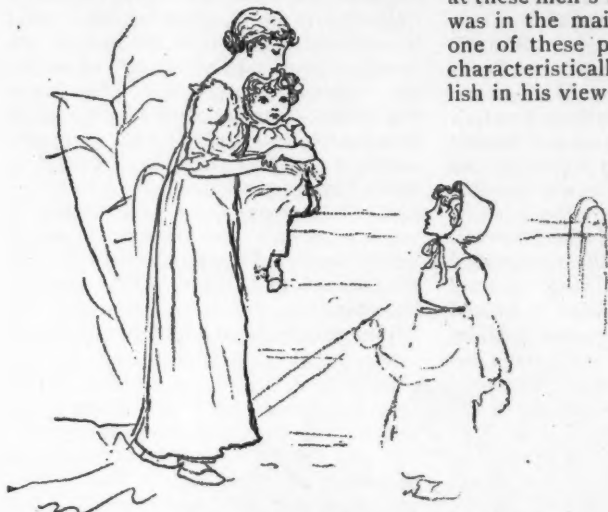


FROM A PENCIL SKETCH IN THE POSSESSION OF LADY PONTIFEX

and the mellowness of the work of Mrs. Allingham. Take, for example, the charming plate called "A Surrey Cottage." The landscape is as thoroughly understood as the picturesque element of the design, with its well-drawn trees and deftly rendered grass. The children form a pretty group; but

her sadly in this branch of art, and prevented her from seeing many facts of nature in a broad way; for example, while "The Old Farmhouse" has great merits of breeziness, truth, and transparency of color, with a sense of "out-of-dooriness" not often so freshly and easily obtained, the great tree at

the back lacks substance, as well as shadow and mystery, for its branches are spread out like a fan, and do not seem, any of them, to grow towards the spectator. There is no such fault in "The Stick Fire"—a subject curiously recalling Fred Walker; for here the landscape, although a little empty,



FROM A PENCIL SKETCH IN THE POSSESSION OF LADY PONTIFEX

is clearly studied from nature and set down with great reticence and intelligence. And what could be prettier than the pose of the two girls, big and little, on the left? When she leaves realism and touches the landscapes and groups with her own inimitable convention, Miss Greenaway becomes truly herself and can be compared with none other.

She was undoubtedly influenced at times by Mrs. Allingham and Fred Walker, as well as by Ford Madox Brown. We find traces, too, of Mr. G. D. Leslie, R. A. (in "Strawberries"—a drawing), of Strothard (as in the masterly sketch for "The May Dance," with its fine sense of grace and movement and its excellent spacing), of Downman (as in the portraits belonging to the Hon. Gerald Ponsonby), of Richard Doyle (as in the large drawing of "The Elf Ring"), and sometimes we recognize echoes of Stacy Marks, of

Mason, and of Calvert. But what does it all amount to? Merely this, that when she wandered beyond the garden of that Greenaway land which she had called into being, the artist was sometimes moved by the emotions with which she had been thrilled when in past years she gazed with enthusiasm at these men's work. The resemblance was in the main accidental; for every one of these painters, like herself, is characteristically and peculiarly English in his view of art as in his methods of execution.

There are those who sneer at nationality in art. You can no more speak of English art, laughed Whistler, than you can speak of English mathematics. The analogy is entirely a false one. You can say with truth "English art" as you can say "German music"; for although art in its language is universal, in its expression it is national, or at least racial; and it is the

merit of a nation to express itself frankly in its art in its own natural way, and to despise the affectation of self-presentation in the terms and in the guise of foreign practice not native to itself. It is a matter of sincerity and, moreover, of good sense; for little respect is deserved or received by a man who affects to speak his language with a foreign accent. Kate Greenaway was intensely and unfeignedly English: for that she is beloved in her own country, and for that she is appreciated and respected abroad. Like Hogarth, Reynolds, and Millais, she was the unadulterated product of England, and, like them, she gave us of her "English art."

In the latter part of her career Kate Greenaway modified her manner of water-color painting, mainly with the view to obtaining novelty of effect and conquering public approval. At the beginning she had tried to make

finished pictures, as we see in the moonlight scene of "The Elf Ring." Then when she discovered her true *métier*, influenced by the requirements of Mr. Edmund Evans's wood-block printing, to which she adapted herself with consummate ease, she used outline in pen or pencil, with delicate washes in color: these drawings were made in every case, of course, for publication in books. Their ready independent sale encouraged her to elaborate her little pictures, and her election as member of the Royal Institute of Painters in Water-Colors confirmed her in the decision to turn her attention to pure water-color painting. The decreasing demand for book-illustration-influenced her somewhat in taking the new work very seriously, encouraged thereto by Ruskin, who, as we have seen, was forever crying out for "a bit of Nature." So she painted landscapes which, in point of technique, lacked some of the accidental grace and freshness and serious depth which should be essential to such work, although they were rich in her own sentimental and tender way of seeing things. Then in figure painting she abandoned her outlines and indulged in the full strong color which Ruskin always begged from her. That she should have fused this vigor of coloration with her own native faculty for daintiness—as, for example, in "Lucy Locket"—must be accounted to her credit.

Later on her color became more subdued and even silvery. We see it in the little idyll, so pure in drawing and feeling, "Two at a Stile" (with its curious contrast of exact full face in the girl and exact profile in her swain), and still more in the tender and prettily imagined "Sisters," wherein even the red flowers, although they lend warmth to the almost colorless composition, do

not tell us a spot, so knowingly is the strength restrained. Indeed, charm and delicacy rather than strength are characteristic of Kate Greenaway's genius. We see them, for example, in the little "Swansdown" and companion drawings here reproduced full size, and we see them also in the playful "Calm in a Teacup," and in "Mary had a Little Lamb," which the artist drew as a Christmas card for Professor Ruskin, with their delicate touches of color and the exquisite pencil outline—so unhesitating and firm, nevertheless, that, despite their simplicity, they rarely fail to realize the exact degree of beauty or of character intended.

Her color, indeed, was almost invariably happy, exactly suited to the matter in hand. In the early days of her first valentines it was crude enough, and chrome yellow, rose madder, cobalt blue, and raw umber seemed to satisfy her. But soon her eye became extraordinarily sensitive, and whether strong or delicate the scheme of color was al-



ON A LETTER TO RUSKIN

ways harmonious. A test drawing is to be found in "A Baby in White," wherein the little personage so well fills the page. This is, in fact, a study in whites—in the dress, the daisies, and

the blossoms—of such variety that the artist's judgment and ability are absolutely vindicated. Not that Kate Greenaway always painted her white blossoms, or, for the matter of that, left the white paper to represent them. She became skilled in the use of the knife, and used the artifice, consecrated and made legitimate by such masters as Turner and William Hunt, with great dexterity. In "The Girl and Her Milk Pail"—which breathes so pleasantly the memory of Pinwell, and which, well composed and drawn, shows greater regard than usual for the virtue of atmosphere—the blossoms on the branch above the wall are all produced by "knifing"; that is to say, by means of a sharp knife a bit of the paper's surface of the exact shape required is sliced into and turned over when not cut off; and the effect is more vivid and true than any amount of care or paint could otherwise secure.



ON A LETTER TO MISS LILY EVANS

Except for this, Miss Greenaway used no tricks: she neither "rubbed," nor "scratched," nor "washed." It is, perhaps, fairer to say that she was too honest than that she lacked resource. She always maintained the legitimacy of the use of body-color, which some purists profess to abhor; beyond that her work is quite simple

and direct, while her technical skill is amply efficacious for all she had to do.

In the matter of models, whether for illustrations or exhibition drawings, she was particular and fastidious. At all times she preferred to draw from the life. Her studies from the nude—made in her youth, with such conscientious accuracy that every form, every fold in the skin, and every undulation of high light and shadow, were rendered with the firmness and with ease that come of practice, knowledge, and skill—had carried her far enough for the model to be reckoned a servant, and not a master. But a realistic drawing is one thing, and a simplified, archaistic rendering of a living figure quite another; and we may take it, broadly, that difficulty in figure draughtsmanship increases in direct ratio to the degree of its simplification. With anatomy, we imagine, she was less familiar.

Miss Greenaway selected her models with much care. For her men, as has already been said, her father and brother usually would good naturedly sit, and the type of old lady she often adopted was based upon Mrs. Greenaway. As for her children, the list of those who were pressed into the service is tolerably long. Some of her models she would secure by visiting schools and selecting likely children, and these again would recommend

others. Some were already professional models themselves, or were children brought to her by such. The first of all was the "water-cress girl," who was employed for her earliest work for the publishers. "Mary," who was secured after the publication of "Under the Window," appears in all the books up to the



BOOK-PLATE DESIGNED FOR FREDERICK LOCKER (F. LOCKER LAMPSON) BY KATE GREENAWAY

"Pied Piper." She belonged to a family of models, and coming to Miss Greenaway when a little girl, remained in her service until she was grown up. And years later another "Mary" succeeded her. "Adela" and her sister were the earliest models of whom any record exists, and they were employed for "Under the Window," for which Miss Greenaway's nephew, Eddie, also sat. He, indeed, is to be found in the whole series up to and including the "Pied Piper," that is to say, in the "Birthday Book," "Mother Goose," "A Day in a Child's Life," "Little Ann," "Language of Flowers," "Marigold Garden," and "An Apple Pie." Mary's brother, "Alfred," sat, along with his sister, for the same books as she did; and "Gertie" is to be recognized mainly in "Little Ann" and the "Language of Flowers." Gertie became a figure in the Greenaway household; as, from the position of a model

merely, she afterwards graduated to the rank of housemaid at Frog-nal, where, when she opened the street door, visitors were surprised and edified to recognize in her a typical "Kate Greenaway girl," with reddish hair and pointed chin, as pretty and artless a creature as if she had walked straight out of a Greenaway toy-book. Then there were "Freddie" and his sisters, and Mrs. Webb's children, and "Isa," "Ruby," the Gilchrist, two sisters, and a little red-haired girl (name forgotten): nearly all of whom were known only by their Christian names, so that their identity must remain unknown to fame. These were the most constant models—these, and the "little Mary," to whom she frequently alludes in her letters to Ruskin.

The survey of her work in the aggregate shows convincingly that even had her technique been on a lower level Kate Greenaway would still have succeeded as the interpreter-in-chief of childhood. Follower though she was in point of time of Mr. Walter Crane and Randolph Caldecott, inspired in some respects, no doubt, by their example, she, nevertheless, stands alone in her own sphere. From Luca della Robbia to Ludwig Richter and Schwind, to Bewick and Thackeray, Cruikshank and Boutet



Nothing but bad
Pens down here
and I don't like
going to the studio
when it's dark I
don't like the boy
figure — I'll get
a new pen

de Monvel, no one has demonstrated more completely the artist's knowledge of and sympathy with infant life, or communicated that knowledge

and that sympathy to us. Her pictures delight the little ones for their own sake, and delight us for the sake of the little ones; and it may be taken as certain that Kate Greenaway's posi-

tion in the art of England is assured, so long as her drawings speak to us out of their broad and tender humanity, and carry their message to every little heart.



SKIT IN THE KATE GREENAWAY MANNER BY RANDOLPH CALDECOTT

Trees of Christmas=tide in Folk=Lore

By FRANCES DUNCAN

"Bolly, ivy, bog, and bay
Put in the Church on Christmas Day."

So runs the old carol. Herrick, who rarely missed anything in the way of festivities, sings the triumphs of Twelfth-tide brewing and cookery, which, at this season, should adorn the interiors of the congregation, with such glowing enthusiasm that his Jocund Muse seems quite to forget that it belongs to a clergyman.

In fact, so very "jocund" was the old English Christmas, with its "was-sailing" and mighty potations of sack and ale, the mumming and masking, the pageants and revelry in honor of my Lord of Misrule, that our Puritan forefathers would have none of it and turned their backs as emphatically on the whole proceedings as if they were of Sodom and Gomorrah.

"Heathenism" much of it certainly was. Customs die hard, and the early monks found it far simpler to alter slightly, adding new associations to

the old ceremonies which had long endeared themselves, than to invent other customs. Our May-day is a survival of the Roman festival "Floralia"; the Christmas observances which John Cotton eyed with such pious horror were very near of kin to those used long before in celebrating the Roman Feast of Saturn.

Yet such flower-loving and tree-loving folk were the blessed old pagans that it would have been hard indeed to find plants for the Christmas festival not already associated, in some way, with the old-world gods and goddesses. The burning of the great Yule-log links itself with an old honor paid to Thor. Ashen fagots were burned at Christmas-time in the great fireplaces, because, according to an old English legend, it was before a fire of ashen-wood that the Virgin Mary first bathed the infant Christ. Yet in almost all countries the

ash is a sacred tree, and the rowan ash is the staunchest defender against witchcraft and lightning and all varieties of danger, pestilence, and sudden death. The Christmas tree itself, which came to us from Germany, is undoubtedly nothing else than an echo of the prehistoric tree-worship which still survives in far-off corners of the world.

Chiefest in use in decking the house beside the "holly, ivy, box, and bay" of the fifteenth century carol, were rosemary and mistletoe. The bay is none other than the *Laurus nobilis*, the tree sacred to Apollo, into which, according to the familiar myth, Daphne was changed to escape the god's attentions. To the Hebrew it symbolized prosperity; and this same "laurell" which Spenser sang as the "meed of mighty conquerors," is the bay-tree which, in a clipped and chastened form, adorns our porches and formal gardens.

The box, like the yew which at this time was used sparingly, was a symbol of immortality. It was sacred to Pluto, and typified the life which existed through the apparent death.

Ivy, the vine of Bacchus, which crowned the heads of the feasters and was the original of the "bush" before the tavern-door, was in high favor at Christmas-tide. According to a mediæval carol,

Ivy is soft and meke of speech,
Ageynst all balé she is blysse.
Well is he that may hyre rech.

Veni, coronaberis.

Ivy is green, with coloure bright,
Of all the trees best she is,
And that I prove will now be right,

Veni, coronaberis.

It is amusing to note that the significance of ivy in connection with drinking was as a counter-irritant, rather an encouragement in the proceeding. According to Pliny, ivy-berries taken before wine prevent its intoxicating effects; therefore, the ivy was a kind of accident insurance policy, preventing the ill-effects of overmuch indulgence. The ivy, also, from its habit of embracing whatever is convenient, has served as the emblem of that clinging variety of affection frequently admired as an

"excellent thing in woman." Whether the use of ivy at Christmas-time was due to its symbolizing the human affections (and at this season usually in better working order), or because of the mighty wassail bowl and the ivy's connection with Bacchus, or because of the blithesome green of its leaves, the old chroniclers say not. One of them insists that it should be kept to the outer passages, probably because Bacchus, if Herrick and the old poets are to be believed, was not always well-behaved.

Nay my nay, hyt shall not be I wis,

Let Holly have the maystry, as the maner ys.

Holly stoud in the hall, fayre to behold,

Ivy stoud without the dore, she ys ful sore a-cold.

Nay my nay.

Prominent in the Christmas revels, and, with the holly, most essentially "Christmassy" of all the plants used, was the mistletoe. With us, the old significance and sacredness have gone, leaving but charm enough to give the well-known privilege to the man who meets a girl beneath. There exists, also, in some places, the tradition that the girl who is not kissed under the mistletoe will not be married for a year. (The present writer once knew a thoughtful and provident damsel who wore a hat trimmed with the sacred plant.) But the kiss permitted in olden time was originally of the apostolic variety, our mistletoe celebration being borrowed from Scandinavian lore.

Baldr, son of the goddess Frigg, so runs the story, was secure from injury by the four elements—earth, water, fire, air; but Loki, as everyone knows fashioned a shaft of mistletoe which, belonging to none of the four, in the hands of the blind god, Höldr, became the fatal dart by which Baldr was killed. The gods kindly restored Baldr to life and as compensation to his mother for the injury and fright gave her the mistletoe, and under Frigg's influence it remained so long as it did not touch the earth, the dominion of Loki, when Frigg's power over it would be lost. Therefore is it that the mistletoe is always suspended; and therefore

is it fit, according to the legend, that under it one person should give another the kiss of peace and love as a token that the mistletoe may no more be used for evil.

That a plant growing neither in the earth nor water, and fastening itself apparently where it listed, should have been held supernatural is not surprising. There are many stories of its origin: the old chroniclers frequently assign it to the missel-thrush, which ate the berries and rubbed her bill on the bark of a tree.

The Druids regarded it as a plant of peculiarsanctity, and, when found growing on an oak, as a directly miraculous divine gift. Such mistletoe might be cut but once a year, and then with solemn ceremony and sacrifices. The sixth day of the moon nearest the New Year two pure white bulls were led out to the oak grove wherein grew the mystic plant. A Druid priest mounted the tree and, with a golden pruning-hook, cut the branches, which were caught on a white cloth held outspread beneath. The bulls were then sacrificed and the mistletoe brought back to deck the houses. Because of its connection with Druidic rites, the mistletoe was not permitted to be used in churches,—nor is it to this day.

Small wonder that a plant of mystic origin and unhallowed association should, with the "root of hemlock digged i' the dark," the "yew, slivered in the moon's eclipse," and other interesting plants, have found a place in the witches' *materia medica*. In those days, when love-lorn maidens could neither drown their sorrows in printers' ink nor find relief for their surcharged bosoms in the columns of the Sunday journals, philtres and charms were in great demand. The good man of the house might include in his litany—

From witches and wizards and long-tailed buzzards,
Good Lord, deliver us!

but the witch, none the less, did a thriving business. Here is the method by which three "anxious inquirers" might see their future husbands. A witch's chain must be made, so Mr.

Folkard writes, "of holly, juniper, and mistletoe-berries, with an acorn for the end of each link." This charm was wound around a narrow log which was placed on the fire and burnt to the accompaniment of magic rites. The moment the last acorn was burnt was the cue for the future husband, whose proper procedure was to walk across the floor. But if the future held no husband for any of the damsels a grisly, misshapen form, or a coffin, would pass before their eyes instead.

Another Christmas-eve mistletoe charm from the witch's repertoire—a dream charm this—was to steep nine mistletoe berries—no more—in equal parts of wine, beer, vinegar, and honey. The pills must be taken on an empty stomach and the damsel must retire before the clock struck twelve to dream of her future destiny. Oddly enough, by the homœopathic principle which seems to hold good in folk-lore, mistletoe, as well as being used by witches, was also a sacred plant and a talisman against them. A small sprig worn around the neck was a trusty chest-protector against any attacks of the foul fiends, provided (and here comes in the myth again) the spray had never touched the earth.

Even more intimately associated with Christmas day is the holly. Its thorns and blood-red berries easily gave it the most Christian significance. There is a pretty custom in Italy of decking the mangers with holly on Christmas eve. Its very name, Saxon in origin, was easily corrupted into holy-tree. Held in abhorrence by witches, almost as much as the rowan-tree, it was potent to keep off the evil spirits and a plant of good omen.

Her commys Holly, that is so *gent*,
To please all men is his intent,
Alleluia!

says the old song, which goes on to tell of the evil which may befall any who "agenst holly do crye."

In pagan worship, holly was brought into the temples to comfort and cheer the sylvan deities during the long death of Winter—it was a kind of rainbow of

promise for the awakening to come. There is a pretty old-English tradition that at Christmas-tide, elves and fairies may mingle with humankind in the festivities, and the holly, bays, and ivy are hung that the fays may find hiding-places. They are also hung to afford a refuge to the woodland sprites who, at this season, are half-frozen in the forests.

On Candlemas eve, however, the evergreen Christmas is over.

Down with the rosemary, and so
Down with the baies and mistletoe;
Down with the holly, ivie, all
Wherewith ye drest the Christmas hall;
So that the superstitious find
No one least branch there left behind:

For look, how many leaves there be
Neglected there, maids, trust to me
So many goblins shall you see.

With us, the belief in elves and fairies has somewhat dimmed. We no longer expect them to use holes in the trees for gateways or to lurk behind our holly boughs and peer out from their hiding-places at the Christmas festivities. What were once sacred rites to be observed with strictest circumstance survive merely as pretty customs. Yet in our half-jesting observance of these same customs, more than in any one thing, do we show our kinship with the childhood and youth of the world; and the Christmas season is the time when, for a few days, most of us turn children.

A Group of Novels

Reviewed by OLIVIA HOWARD DUNBAR

ANYTHING like a fair estimate of Mrs. Wharton's novel* is precluded, in most quarters, by the character of her material. A book understood to be a castigation, however indirect, of the "fast set" by a writer who can discuss social phases with authority, is practically certain of applause, and a large part of the interest popularly displayed in "The House of Mirth" is undoubtedly attributable to a mixture of curiosity and moral enthusiasm. Lily Bart, again, has been generally accepted as a type; and her story, therefore, becomes a social fable, rather than an individual tragedy, a "horrible warning," in so many chapters, to young women of sordid ambitions, love of luxury, and instability of character.

It may only be possible with time to discover how much, beyond an acute and spirited fable, the book really is. It is certainly not, as incautious admirers have already pronounced, a "great" novel. Nowhere does it attain the indescribably fine and radiant quality

of the best of its author's short stories. That high-spirited zest in her performance, characteristic of Mrs. Wharton at her best, one misses here. But the greatest defect of the book is undoubtedly its lack of contrast. It has no high-lights. Its figures are all of one exceedingly unpleasant tone, the interplay of different types of character, one of the chief functions of the novelist, being excluded altogether. In short, the book is a little too much like a fastidiously conducted literary "raid"—which may result in displaying a garish group of frightened transgressors, but which cannot be accepted as a sober and comprehensive interpretation of life.

The last quality that one looks for in a first novel—"The Valley of Decision" is not; properly considered, a novel—is supreme constructive skill; yet this is perhaps the chief virtue of "The House of Mirth." Mrs. Wharton presents her case with no false or uncertain strokes. Event follows event with exquisite reasonableness, and the final chapters, with their swift tragic

* "The House of Mirth." By Edith Wharton. Scribner. \$1.50.

impetus, are done not only with unwavering technical precision, but with grave, assured logic. As to the essential truth of the narrative, that is to say, there is not the faintest doubt in the world. Granted a Lily Bart, and a certain set of conditions, and her doom would be inevitable.

What one disturbedly wonders, however, in following the girl's unlovely history, is how much of it Mrs. Wharton has suppressed. Just as she insists upon Miss Bart's remarkable eyelashes because she feels responsibility to her as a heroine and a beauty, so we suspect there are various things about Lily which, because she is a heroine, we never learn at all. The reader is not allowed to know her with real intimacy, to get behind the scenes. One thinks of her, after all, as gloved, veiled, smiling, erectly on her guard.

Mrs. Wharton is not lacking in invention. It is the more surprising, therefore, that she should have permitted herself so old a device as that of the blackmailing charwoman who reclaimed the compromising letters most unnaturally cast by the punctilious Selden, half-torn, into the wastebasket. This entire episode is trumpery and melodramatic and weakens the plot.

As a promoter of discussion, "The House of Mirth" is incomparable. As a piece of artistic creation, it falls short of supreme excellence. As an indication that Mrs. Wharton can write a far better novel with material affording her greater latitude, this book will be held of value by the discerning.

If in no other way, Mrs. Thurston shows plainly that she belongs to the lesser ranks of novelists by the fact that she has not the courage to work out the theme of her newest story* to a consistent end. It is easy to trace the waning of her own enthusiasm from the opening chapters of the story, with their really interesting and vital picture of Denis Asshlin, the gambler, to the later and far feebler portions where Clodagh, the gambler's daughter, is shielded from her own Nemesis.

There is much appeal to a novelist's imagination in such a character as Asshlin, hackneyed as it is. Granting this, the question of the daughter's inheritance of her father's vice becomes, from the writer's point of view, irresistible. So far we can follow Mrs. Thurston with something like zest, destitute as her book is of essential vitality, barren as it is of observation of life. But from this point, the book is a compromise. The novelist prefers not to handle her problem boldly, as such; nor has she sufficiently vitalized her characters to make it seem worth while to follow their adventures for their own sakes. If Clodagh inherited, as the story makes sufficiently evident, the unconquerable weakness of a long line of Asshlins, why should it be assumed that marriage with Walter Gore would save her? Why not face the fact that she was irretrievably in its grasp? As to the strength or weakness of the girl's character, Mrs. Thurston herself seems in some doubt. We are left at the end with a sense of the flabby ineffectualness of the whole performance, with a vague desire for some spiritual solution of the questions vainly raised.

The peculiar spell of "The Masquerader" is quite missing from this volume, whose subdued and dreary melodrama is a depressing substitute for a genuinely human story.

The respectable American philistine would better make up his mind that he is not likely soon to evade the prickly pursuit of Mrs. Gertrude Atherton. Let him dodge her at one point and she will entrap him at the next. The gay, triumphant malice with which this prolific novelist will produce, in one volume after another, specimens of provincial or imperfectly cultivated Americans, seems, indeed, a bit of supererogatory zeal. Nobody has ever asserted that all Americans were persons of ripe culture and full-blown physical beauty. Why be at such pains to refute an imaginary proposition?

Mr. Lyman T. Moulton, who took his wife, his two daughters, and their cousin on a tour of Spain, during which they chose, for economy's sake, to

* "The Gambler." By Katherine Cecil Thurston. Harper. \$1.50.

travel third class,* is a type that inspires Mrs. Atherton with a particular sardonic satisfaction. This harmless gentleman

was reader for a publishing house, and the literary adviser of the pseudo-intellectual. Through the constant association of his name with moral and non-sensational fiction, his well-balanced attitude of piety tinged by humor, the pleasant style with which he indited irreproachable and elevated platitudes, his stern and invariable denunciation of the unorthodox in religion, in ideas, and in style, and

* "The Travelling Thirds." By Gertrude Atherton. Harper's. \$1.50.

his genially didactic habit of telling his readers what they wished to hear, he had achieved the rank of a great critic.

After their author has permitted herself the satisfaction of personally describing them, the Moultons have little to do with the story except by way of offering a contrast for the vivid California heroine. Mrs. Atherton's humor is not dependable or genial enough to redeem so thin and ill-considered a book. "The Travelling Thirds" can scarcely be considered with its writer's more serious work.

Two Books of Song

Reviewed by EDITH M. THOMAS

A PRIESTESS of classic song comes with twofold, precious offering, in this presentation of Iphigeneia, that flower of Argos, melodiously sighing,

How shall I die, that never yet did live;

and in the retold story of Alcestis, whom Hercules brings back from the gates of death; and of whose wondrous devotion, and miraculous restoration to life, the Chorus sings in closing:

The night that gathers on our ways,
Is terrible no more; nor dread thereof
Shadows the coming days;

For like a torch among us Love has passed,
And, on beyond the appalling dark, at last,
Far beaconing, behold the face of Love!

A beautiful and welcome work, shone upon as by the white light of Greek art, has been contributed in this volume* to the poetry of the year.

We were the more reconciled if it were with the "light imaginings of men" (see Mr. Bridges's title-page † motto) with which we have to deal in this present reshaping of the Persephone legend. But the "imaginings," forsooth, strike us as unleavened, and, indeed, in many passages, as positively heavy. We will not speak of the opening declaration of Hades, the hitherto

celibate deity, who now desires, along with mortal men, "That Hell should have a queen," and who, yet, is not "prone to vex Eternal destiny with weak complaint." But we may, to support our accusation of heaviness on the part of the muse, cite the reader to the learned discourse between Athena and Persephone, while gathering flowers in the meadows of Enna. Let him but listen while the fair daughter of Demeter, having plucked the frail anemone, proceeds to botanize thereupon:

And how so wisely, thou,
Indifferent to the number of thy rays,
While others are so strict? This six-leaved tulip,
He would not risk a seventh for all his worth.

But upon the return of Persephone from the Kingdom of Dis, and upon Demeter's enquiry as to the purpose of Pluto in thus releasing his bride to the upper world—we note, in the reply of Persephone, an unaccountable deterioration in her syntax,—thus:

PERSEPHONE.—He said it could not harm me; and,
I think,
It hath not.

We would not, however, be captious, and it is but fair to observe that correctness and decorum usually attend the march of Mr. Bridges's metrical battalions.

* "Alcestis and Other Poems." By Sara King Wiley. The Macmillan Company, London and New York.

† "Demeter, a Mask." By Robert Bridges. Oxford: The Clarendon Press.

"There's No Place Like the Old Place!"

For "Old Home Week," Tyringham, August, 1905

By RICHARD WATSON GILDER

I

BACK to the old place I 've come home again,
Back at last from the big town,
After so many hard and struggling years;
Back to the old home, the old home in the mountains,
In the valley of childhood;
And I say to myself, again and again I say:
There 's no place like the old place!

II

Here once more I wander, here in the valley of brooks,—
I wander a stranger—where every spring and tree and rock is familiar.
The little brooks tinkle down, with the old music, through the pine-darkened gorges;
The brooks that sometimes run dry, or hide under the smooth stones;
In the time of fulness leaping from ledge to ledge down to the big brook that never dries,
Where the trout dartle and the pools are shadowy and cool
And good to the hot body of a boy.
Lovely, with an intimate loveliness, is the valley,
And again and again I chant to myself:
Oh, there 's no place like the old place!

III

There 's no place like the old place!
Strangely nearer seem the walls of the valley,
Though far and spacious as ever the mysterious sunset,
Never before have I felt so intensely the beauty of it all,—
How well-shaped the double valley;
The upper valley like a great, green bowl,
And the lower valley opening out toward the sunset like a trumpet;
The mountains embowered with evergreens, and maples, and chestnuts,—
Or lying naked in the sun,—
Scraped bare by the ancient glacier,
Scoured by rains and scarred by lightnings,
And with a look as if the salt sea had beaten and bitten there for a thousand years.



"The big brook that never dries,
Where the trout dangle, and the pools are shadowy and cool,
And good to the hot body of a boy."



"Meadows where first I heard the swift song of the bobolink,—
Throbbing and ringing madly, back and forth in the meadow air."

IV

Stately and gracious with elms and willows are the smooth and grassy meadows,
Levelled for human use by the lakes of untold ages,
Then covered with forests that the pioneers uprooted,—
Rich now and full of peace; bringing back the well-loved images of the Bible:
Meadows where first I heard the swift song of the bobolink,—
Throbbing and ringing madly, back and forth in the meadow air,—
And whence, in full summer, after the long, hot day
The boy, that was I, came back to the home barn
Royally charioted on the high-piled, sweet scented hay.
Ah, there 's no place like the old place!

V

There, under the hill is the homestead;
How large the maples have grown that the old folks planted!
Sweet was the sap in the spring and the shade in the summer.
I never knew such water as from the spring at our house,
Running cold as ice in the kitchen and out in the barn.
And the little window up there was mine!
I tell you I slept well, and rose early in those days,
Though sometimes at night after a long rain, or when the ice was melting in Hayes's pond,
I could scarce sleep for the brook roaring like Niagara,
As it leaped the mill-dams and spread out over the meadows,
Scurrying great logs along, and every footbridge in the valley.
But most times it was quiet enough at the old home,—
The dear old place, the old place that 's the best place!

VI

Oh, there 's no place like the old place, and no time like the old time!
The chores were rough, but the keener the zest for the play!
For chestnuting in the frosty autumn,
For the tug of the bass at Goose pond and the lake at Monterey,
And the day of fun at the county fair;
For the skim on the frozen meadow on winter nights,
Or the watch at the pickerel flags in the ice-holes on the white spread of the mountain
lakes,
Or the flying plunge of the bob-sled down Paper-mill hill;
The chase for the woodchuck, and the far-circling fox, and the all-night tramp for the
treed 'coon;
For a hay-ride with a bevy of girls and a moonlight drive with one;

For wanderings through the woods and over the hills,—
When the billowing mountain-laurel from afar off
Looked like flocks of sheep on the high terraces of the old Sweet farm;
When the hiding arbutus or gossamer clematis scented the clean air;
When came the child's first thrill at the boom of the startled partridge,
And when first the adventurer heard a whole, great blossoming linden
Humming, with honey-gathering bees, like the plucked string of a violin.

VII

Oh, there 's no place like the old place!
Mightier mountains there are, sky-piercing and snow-covered all the year round,
But the lion-like curve of Cobble, clear-cut against the southern heavens,
On still, cold nights heaves close to the thick stars;
And the white ways of the Galaxy I have seen start from the lion's head
And sweep over to the long mountain, as if all the light and glory were for the valley only.
Day and night, in sunlight and starlight, and in the light of the moon—
Beautiful, beautiful is the valley of brooks.
Travellers have said that in the whole earth there is none more beautiful.
Why have I stayed away so long?
I think I will come again and again before I die,—
And perhaps after I have died; for in the white graveyard on the hill
Rest in the long sleep some whom one day I should like to join.
I wonder shall I seem to them as strange as now to me
The image of my own self as I was in the days of childhood.
An image that haunts me hourly while here I wander and dream,
And makes me strange to myself in a curious double existence.
The old friends seem to know me—but I am never deceived;
The one that I am is not the one that I was—yet truly
No one but I ever knew the youth who departed—
And the youth who departed still lives in the elder returning,—
In whose bosom revive the days that forever are gone,—
The old loves and the old sweet longings;
The old love for the old place, that deepens as age comes closer,
And the heart keeps sighing and singing:
There 's no place like the old place!



MR. BLISS CARMAN
By Miss Theodora W. Thayer
(Reduced)

Modern American Miniature Painters

By HOMER SAINT-GAUDENS

THE vogue of modern American miniatures, in the popular sense of the word, began when more than ten years ago Mr. William Baer, Mr. I. A. Josephi, and Miss Laura Coombs Hills followed their liking for small things, and their admiration for the old-time masters of "limning" to a point where they personally turned their attention and hands to "painting in little." Such work in America had practically ceased with the death of Edward G. Malbone in 1811, and with the coming of the daguerreotype. At that time, as now, true miniatures held their own as a fine art. But painters must live by bread; bread can be bought solely through commissions, and sufficient commissions come solely through a popular fancy for the art. So the cult died when

the day arrived that the daguerreotype satisfied the patrons of likenesses alone. Heretofore this class had had



THE HEAD OF A BABY
By Miss Theodora W. Thayer



MRS. MAYER S. BERNHEIMER
By Miss Laura Coombs Hills

no choice as to the method of procuring a portable resemblance of their friends. Now the daguerreotype not only gave a close reproduction of features in place of the old-fashioned uncertainty of what the artist could accomplish, but, as well, brought to usurp the laborious work of the hand the quick mechanical results which have always found favor on their initial appearance. Then, by the time that the public waked to a dim appreciation of what they had lost, the "artistic

miniatures at reasonable rates," the painted photograph horror, reached its perfection sufficiently to whet their still mild appetites.

Though for a time the unsupported strugglers for this art dwindled in number, yet photographs and tinted buttons possessed no more power to kill the productions of the "limner" than had colored photography to kill the physically larger output of the man who handles oils. So, at last, the delayed reaction gently set in, and an

American school of miniature painters reawaked, fifteen years back, to treat the old-time serious artistic methods with a direct and fresh point of view. Charming as they undoubtedly have become to present notions, the "paintings in little" of the past seemed cramped by stiff and formal rules as to how many sittings were needed to complete the portrait head, and the limiting of the colors on the palette to a definite number such as vermilion, ochre, blue-black, and Indian red. Even now the French painters remain under the cloud of triviality, and the English under that of obtuseness which makes the visitor at their exhibitions think of pictures alone and not of air, sky, or water. Yet there seems little reason to paint miniatures that create only thoughts of miniatures and not of life and blood and laughter.

Character, and freedom from convention in pose and costume, distinguish



"IN THE DAYS OF KING ARTHUR"

By Mrs. Henry Fuller
(Reduced)



DOROTHY

By Miss Laura Coombs Hills

the modern mode. Present workers aim to set forth the same breadth of feeling in the confines of their ivory surfaces that oil painters place on their wider canvas. The desire to eliminate detail without brutality, and to hold lasting qualities with personality and dignity has supplanted the search for affected odds and ends. The miniature painters of to-day learn caution in their quest for novelty, though a modern, yet by no means cheap animation, inspires their sincere purpose and creative ability. They believe that their art should not develop into a matching of eyesight and magnifying glasses, nor should technique



"THE CHINESE JACKET"
By Mrs. Henry Fuller
(Reduced)

become finical when meant to be delicate. To their understanding of the problem, grace includes dignity in conception of form and color. A "pretty" miniature need not be a thing of

beauty, yet the new school realizes that "prettiness" in its best sense should be regarded, and consequently the results never deliberately appear severe. The contracted field demands care of composition with colors that are simple and orderly in arrangement. To replace ingenuous eighteenth-century cloudy effects the present artists substitute ordinary garments and definite backgrounds. Though it may reasonably be believed that many more difficulties stand in the way of reproducing texture with water-colors on ivory than with oils on canvas, yet to-day the miniaturists have succeeded so well in their efforts in the former direction as to have their results pass without comment. When all is said and done, however, the very nature of the size, and fragile material of the little object lends itself to the touch of romance and suggestion of preciousness. If such a sentiment remains within proper bounds, surely it may pass without a scoff.

In this direction the members of the revival movement have made their start. They knew no schools from which to learn their especial technique, no masters to give advice. They have been forced to enquire for themselves unaided. With the exception of one or two artists in Chicago, Illinois, and in Cleveland, Ohio, they have confined their

labors almost entirely to the East. In 1898 an organization that would hardly have stood for the highest standards of painting was proposed with the

The members then consisted of Miss Alice Beckington, Miss Lydia Field Emmet, Mr. John A. MacDougall, Miss Theodora W. Thayer, Miss Vir-



EDWIN HOLDEN

By William J. Whittemore
(Reduced)

result that the more serious-minded body founded the American Society of Miniature Painters in March, 1899. Their officers then included four of the five strongest names in the country: Mr. I. A. Josephi, President; Miss Laura Coombs Hills, Vice-President; Mr. William J. Baer, Secretary, and Mrs. Henry (Lucia) Fuller, Treasurer.

ginia Reynolds, and Mr. W. J. Whittemore. The only other body of the sort with a distinct right to claim recognition is the Philadelphia Society of Miniature Painters, finding its best workers in Miss Ellen Ahrens and Miss Louisa Wood. The New York society has gained the widest acknowledged place for itself among American artists.

Each year they hold one exhibit, which must surely help exert a steady influence on their branch of painting. At the St. Louis Fair they managed their own display and Committee on Admissions, besides allotting their own medals. Two of their most important organizers, Miss Hills and Mrs. Fuller, have since become members of the Society of American Artists.

The first of the pioneers of the move-

and "The Golden Hour," compositions of the heads and shoulders of young women with wind-blown, golden brown hair. In 1900 he won a bronze medal in Paris with Miss Laura Coombs Hills and Mrs. Henry Fuller, and a bronze medal in Buffalo with Miss Theodora Thayer. In his ideal pictures, such as "A Girl with a Rabbit," he accomplishes much of his best work, since there he may most freely show his warm pastel-like flesh-tints, and his bright yellows and greens. His portraits display an even excellence of academic ideas, in which, departing from the path of the majority of his associates, he turns either towards cloud-like suggestions or to elaborate details of dress. This tendency may be noticed especially in his portraits of little children, where his flower-like fineness of modelling produces a delicate expression in their faces. However, for all his pleasure in the refined he invariably strives to add a relish to the ivory, where so often at other hands ineptness would result.

About the same time that Mr. Baer made his change, Mr. I. A. Josephi, for some years president of the soci-

ety, and member of the Royal Society of Miniature Painters of London, made his first venture with "evening" in addition to his landscapes. In the former direction he moulds with care and nicety of expression the serious qualities of color and drawing into excellent portraits, by which he has ob-



MRS. CHARLES B. SLADE
By Mr. I. A. Josephi
(Reduced)

ment seems to have been Mr. W. J. Baer, now president of the society. He turned from painting in the large at the request of a patron in 1895. The change resulted fruitfully, since he quickly made a name for himself with the graceful arrangements and delicate harmonies of color of his "Aurora"

tained an honorable mention in Paris, and a silver medal at the Charleston Exposition. Though persons somewhat inclined towards old-time feeling have criticised his results as being marred by too great breadth, yet the outcome never hints at the gross. Besides, it gives the visitor a pleasant surprise to find that he may sit on the opposite side of a moderate-sized room from the portrait that he studies and yet benefit by the unusual carrying power of so small a composition. Such properties as these in Mr. Josephi's work, combined with his habit of direct study without hint of photography make for him a place in the fore among his fellow-artists.

In the body of the most skilful painters Miss Laura C. Hills at once claims recognition with her charm of careful technique and simple treatment. A power of co-ordinating life and vigor with a refinement of sympathetic appreciation has given her work greater value than that expressed by saying that she won a medal in Paris in 1900, a second prize at the Corcoran Art Gallery in 1901, and a silver medal in Buffalo in 1902. She understands the emotion of color, and, by a graceful dexterity, masters its adaptation to its subject. She is daring in the use of purple and yellow, clear green and gray-black or blue, or in such arrangements as that of mellow red hair against

a dusky brown background. Yet her sensitive cultivation leads her to gain success with the most brave combinations. Through all she holds a direct,



MISS FLORENCE COURTNEY

By Mr. I. A. Josephi
(Reduced)

solid tone in the absence of much stippling. Clearly re-enforced by study and training she draws simple, unaffected poses that ring true. In placid outlines and absence of confused masses she has learned to keep a delicate vitality where it becomes so easy to fall into the stagnant. She is patient. She is modest. She is earnest, and therein she offers a good example to the inferior artist so often unwilling that any part of his industry be lost on the spectator. She eschews ostentatious cleverness or the deliberate adoption

of conventional methods. She appreciates that more lies in her art than can be learned in a day.

Mrs. Henry Fuller stands side by side with Miss Hills in method and in nature of results. Their truly serious work dates almost equally far back, and together they were elected members of the So-

creative ability, while a sanity of treatment checks any tendency towards chance elaboration of unessential facts under the impression of achieving essential forms. Her intuitive qualities, such as her arrangement of line, begin with an understanding of how to dispose her figures in their frames. As



THE APPLE

By Mr. William J. Baer
(Reduced)

ciety of American Artists. Though Mrs. Fuller has become a portrait-painter like her fellow-workers, yet her imaginative figure compositions may be judged her most successful. Through "In the Days of King Arthur" and "The Chinese Jacket," she received her gold medal at the St. Louis Fair. Patience and fidelity direct her original

a rule her portraits develop rich and luminous in color, simple and deep in atmosphere. With her women and with her children she swings into play all the tenderness of drawing and all the fascination of transparent flesh tones. With her men her vigor and character assert their individuality in a direct realistic precision, demonstrating



GIRL WITH A BONNET
By Miss Rachael Worrall

a power of reserve; for towards masculine subjects her expression may display the more its full sincerity and reality as well as its firmness and solidity. Mrs. Fuller has created for herself a reputation of a very definite and excellent quality, and one that adequately represents the best of her school.

Of late, through a merit much resembling that of these two women, though with more of an impressionistic cast to her work, Miss Alice Beckington has come rapidly to the front with an honorable mention at Buffalo and a bronze medal at St. Louis. She treats her sitters with a clear directness and absence of nonsense, selecting and refining her essentials with sanity and good

taste. She refrains from giving way to not over-coloring or an undeveloped sketchiness which at first might be expected. Her portraits increase steadily in naturalness and an unwavering yet delicate definition of facial character. With such a genuine feeling and ability she assures herself a present influence, and a future to be remarked.

In her class, also, should be placed Mr. William J. Whittemore, the secretary of the Water-Color Society, as well as member of the Society of Miniature Painters. He calls attention most visibly in his sympathetic though never mawkish portrait studies of children, and in such of his interesting figure compositions as "Pandora." He follows a custom of holding down his tones to an astonishingly low key, which serves to combine an occasional iridescence with a mellow warmth of color. Nor does he gain this unique effect in his productions at the expense



A PORTRAIT
By Mr. William J. Whittemore
(Reduced)



A STUDY
By Miss Alice Beckington
(Reduced)



A HEAD

By Miss Alice Beckington

of subtleties, or refinement, or definite drawing when needed, for he has formed an intelligent understanding of his requirements.

Miss Lydia Emmet and her sister, Mrs. Sherwood, have made distinct names for themselves, as well. Miss Emmet has produced some of the best portrait groups of children, while her sister received an honorable mention both at Paris and at Buffalo. At times Miss Emmet introduces an extremely fearless treatment of gem-like colors, but the effect of this brilliancy never develops into harshness.

The painting of miniatures in the West has progressed but little, yet in Cleveland, Ohio, Miss Lilian Bayliss proves a welcome exception. Though she has not worked as long as many others, yet such work as that upon the ivory of Mme. Gabrielli displays a distinct power of characterization. Miss Bayliss's modelling and her evident appreciation of the disposition of light must be founded upon sincere study. As a whole she

produces results peculiar for a refinement, a simplicity of tone and surface, and a dignity in the use of color. With her should be ranked Mrs. Sargent Kendall, who gained an honorable mention at Buffalo, Miss Ellen Ahrens, and Miss Louisa Wood.

The school of those who stand at the threshold of their career most surely includes Mrs. Kate Rogers Nowell and Miss Rachael Worrall. Mrs. Nowell has the happy faculty of infusing gentle sentiment in her subject by treating it with a charm that, while never foolishly sweet, clings to the fact that a miniature is a miniature. Miss



THE MUSICAL BUNNY

By Miss Lilian Bayliss



A PORTRAIT
By Mrs. Kate Rogers Nowell

Worrall, on the other hand, paints with a touch of realism and persistence. Her drawing has a backbone, and goes hand in hand with a use of warm ripe color. Yet a sentiment that cannot escape remark in such a composition as her "Girl with a Hat" seems well in place.

The names of modern living painters must not be recorded without, as their companion, a mention of "one of the best," who died last August. Miss Theodora W. Thayer made her way admired by her fellow-painters, recognized as the best of teachers by her students at the Art Students' League, and at the New York School of Art, while ever increasing the deep esteem she early won from her public. She was a founder of the Society of Minia-

ture Painters. She won a bronze medal at the Buffalo Exhibition, and a gold medal at the St. Louis Fair. She painted with grace and nobility of treatment, reaching out after the physical expression of the mental bias of her sitters with an intimacy and an unusual balance of mind. Her work remained invariably serious, steady, and created for its own sake in every sense of the word. She often found herself aroused to express unusual life, harmonies of insinuating subtleness, and free powers of delineation.

Such characteristics guide the men and women who have reinstated miniature painting in America. It is sadly true that they must struggle against a perverted public taste to gain proper

recognition. But they have gone about their task with an enthusiasm that should beget results. They realize the especially personal application of their restricted field. Accordingly they seek less for details than for intimate mystery. They leave the stiff, stippling traditions that preclude rich decorative effects or atmospheric

qualities for strength and depth of color, for adequate drawing, for intelligent composition, for a grasp of the meaning of values, and for a broad and easy brushwork. They have gained their highroad where each succeeding year should see them nearer and nearer the point not only of recognition, but of acclamation.



With the Poets

By Edith M. Thomas

"God rest ye merrie, gentlemen,
Let nothing you dismay!"—*Old Song.*

IT goes quite without saying that the Merry Christmas "of Merrie England" has been carried in the heart of every Anglo-Saxon into whatsoever part of the globe he may have penetrated, and into whatsoever climate, however unfavorable that climate to the celebration of the day according to traditional observances of the feasting and fire-loving North. A traveller relates, among his paradoxical experiences, that, being at Christmas among British friends in Melbourne, Australia,—with the thermometer standing at 100° in the shade,—he found himself seated at a characteristic holiday dinner of Old England, with an anxious hostess commanding closed doors on the entrance of the Plum-Pudding, lest an untoward draught of air should spoil this last crowning feature of the feast! And our traveller, afterwards, for the evening's juvenile entertainment, himself performed the part of the traditional Puss in Boots, heroically wearing the prescribed domino of fur! So ineradicably is the Anglo-Saxon conception of Christmas associated with the thought

of winter cold and privation and the consequent happy replenishing and fortifying of the physical as well as the spiritual man, on the occasion of this World-Festival.

But if English balladry on the Christmas theme shall be thought to be something too materialistic, when brought in comparison with the legendry and song which the Latin races have accumulated around the idea of the Nativity, an eminent critic—a Latin-Celt, too—shall be our apologist; and he will show us, in his "History of English Literature," that an impassioned spirituality may subsist under, and survive, the heavy feasting and drinking of the Anglo-Saxon. And once more may be cited the oft-cited, significant designation which the Anglo-Saxon speech reserves to itself to bestow upon this dearest and holiest festival of the Christian Year;—for the name of Christmas is easily resolved into its original elements of *Christ Mass*,—a term as fraught with the idea of united human worship as, in a similar way, that Slavonic word which, signify-

ing "birth," not only commemorates the advent of the World's Redeemer, but embodies, also, the dating of fresh hope in a dawning New Year.

But let us, in passing, lend an ear to those "rough and ready" notes of joyful anticipation which herald, alike, Christmas and the era of English song on this theme. One chant runs thus:

Welcome Yule,
Welcome be thou, Heavenly King;
Welcome, born on this morning!

Another introduces to us St. George and his Merry Men, with old Father Christmas heading the procession, singing lustily (and withal somewhat defiantly):

Here come I, old Father Christmas!
Christmas, or not,
I hope old Father Christmas
Will ne'er be forgot!

Among the more elaborate inventions of this early time, two specimens strike us as furnishing the keynote for certain pre-Raphaelite strains prolonged to modern times and ears. Reference is made to the ballad relating the "Seven Joys of Mary," and to another which reports, with much iteration, its joyful tidings as being borne from over the sea:

I saw three ships come sailing in,
On Christmas Day, on Christmas Day;
I saw three ships come sailing in,
On Christmas Day, in the morning!

Other strains, which we might, perhaps, designate as being of a "processional" order, admonish us as follows:

To shorten winter's sadness,
See where the folks with gladness
Disguised all are coming,
Right wantonly a-mumming.

When, in his native city, of a Christmas morning, the harried New Yorker finds it somewhat difficult to ignore certain troops of youngsters "right wantonly a-mumming," (and incidentally soliciting "nickels,") does our citizen of polyglot Manhattan reflect, that the incident is an Old-World survival? Would the "nuisance" be less a nuisance, I wonder, if accompanied

by young voices shrilly celebrating "Going a-Gooding"?

Then, your gooding we do pray,
For the good time will not stay!
We are not beggars from door to door,
But neighbors' children known before.

Our New Yorker, however, might well protest that, for the most part, these "neighbors' children" are from an extremely distant neighborhood; and not all of Aryan race even.

But the Christmas menu waits, as prepared at the table of the poets. We premise that the Yule-Log is already in its place; whereof we have lively testimony in the specific directions of one "Robin Herrick."

With the last year's brand
Light the new block, and
For good success in his spending,
On your psalters play,
That sweet luck may
Come while the log is a-tending."

The Christmas greens have also been invoked into lively sentient participation; for

Here comes holly, that is so gent;
To please all men is his intent.

Further, we are counselled (in the rhymed exhortation of old George Wither) to turn Sorrow out-of-doors, and are assured that,

If, for cold, it hap to die,
We'll bury it in a Christmas pie,
And evermore be merry.

As to the genesis and evolution of the Pie itself, we must again turn to the daintily gossiping author of "Hesperides":

Drink, now, the strong beer,
Cut the white loaf here,
The while the meat is a-shredding,
For the rare mince-pie,
And the plums stand by,
To fill the paste that's a-kneading!

But it shall be Herrick, also, whom we will choose to lead us away from grosser considerations of Christmas "good cheer" to that other and spiritual side of Anglo-Saxon holiday observance, as shown in the moods of the poets.

Listen to the lightly mounting song of his Christmas matins, in the following:

Why does the chilly Winter's Morne
Smile, like a field beset with corne,
Or smell like to a mead new shorne,
Thus, on the sudden? Come, and see
The cause why things thus fragrant be:
'Tis, He is borne whose quick'ning Birth
Gives life, and lustre, publicke Mirth,
To Heaven and the Under-Earth.

I own to a predisposition in favor of Herrick's presentation of the "Winter's Morne" and all Nature as waking guilelessly and tenderly to a recognition of Newborn Joy; while Milton's asseveration as regards Nature on the morning of the Nativity,—that

She woos the gentle air
To hide her guilty front with innocent snow,—

has, however effective the poetic figure, a disconcerting tinge of theological afterthought. Is it irreverent (irreverent to this noble and incomparable Hymnist of the Nativity) to say "afterthought"? We will venture, however, a further piece of candor, and confess that, to some of us, always, Milton's great masterpiece has been, more than aught else, a gorgeous and imposing muster of pagan divinities taking of earth their proud and sad farewell! In giving precedence to this unevangelical idea, we are not unmindful of certain pious and tender touches of naturalism, chiefly as regards the shepherds who,

Or e'er the point of dawn
Sat simply chatting in a rustic row.

But the future chronicler of wars in Heaven and of tears in Eden as yet speaks in terms of his classic mythological loves, when he tells us how those same watching shepherds could not yet apprehend

That the *mighty Pan*
Was kindly come with them to live below.

And even the "birds of calm," introduced as "brooding on the troubled waters," have no kinship with the ecclesiastic dove; nor did John in Patmos ever behold any of their species! One

little, tenderly tripping couplet in all this splendidly sonorous Hymn, will never out of the spirit's ear—

The winds, with wonder whist,
Smoothly the waters kissed.

And it is the listening attitude of all nature that, thus premised in Milton's Hymn, is perpetually recurring in subsequent settings of the Christmas scene. Some of our poets insist, not only upon the idea of waiting awe throughout all nature, but they emphasize this idea by setting the scene where "frost has made a silence." Thus, in Alfred Dommett's stately and melodious lines, the "weary boor," plodding his homeward way, heeds not yet the annunciatory "streak of light" through the stable door:

How keen the air, his only thought,
The air how calm, and cold, and thin,
In the solemn midnight
Centuries ago!

And Christina Rossetti presses close upon this suggestion of "tingling silence," of ice-bound and helpless nature,—emphasizing, moreover, the idea of vistaed remoteness in time and space:

In the bleak midwinter,
Frosty winds made moan;
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
In the bleak midwinter,
Long ago.

It will readily be seen what an advantage is enjoyed by our minstrels of the North, who, mindless of all climatic and historical incongruities, insist upon their bleak hibernal setting: in this way a foil is gained, whereupon they suddenly throw the full warmth and splendor of the Nativity Scene—wherein,

All about the courtly stable
Bright-harnessed angels sit in order serviceable.

If we listen to current or recent English song in celebration of Christmas, we shall find that it has rather gained than lost in spiritual significance since the elder day of chant and ballad,—even if some of its more ecclesiastical asseverations have dropped away from

the melodious burden. "Peace and good-will," and a boundless hope, are in the singing aerial chimes shed by the muse of England's departed Laureate:

Ring in the valiant man and free,
The larger heart, the kindlier hand,
Ring out the darkness of the land,
Ring in the Christ that is to be.

Pursuant of the same hope, and with a mystical foreshadowing of unmeasured Good, come the richly-charged lines of R. W. Gilder, "Noël," which poem is given entire:

Star-dust and vaporous light,
The mist of worlds unborn,
A shuddering in the awful night
Of winds that bring the morn.

Now comes the dawn; the circling earth;
Creatures that fly and crawl;
And Man, that last, imperial birth,
And Christ, the flower of all!

Nor have the children (whom else should the Christmas Joy so completely encircle?) been forgotten by our contemporaneous lyrists of Noël. For instance, Miss Josephine Peabody, in her Song of a Shepherd Boy, has exquisitely touched the idea of a child's offered service at the Manger:

Thou art so little to be King—
God's Desire!
Not a brier
Shall be left to grieve Thy brow;
Rest Thee now.

For the companion-piece of this tender Christmas offertory, we should have to hark back to that delicacy of Herrick, "To His Saviour, a Child":

Go, prettie Child, and beare this Flower
Unto thy little Saviour;
And tell Him, by that Bud now blown,
He is the Rose of Sharon known.

Other Yule-tide verse of the present day we could cite, as bearing brief and timely Christmas sermons, while thereby losing nothing of lyric merit. One such we find in Josephine Daskam's recent volume of verse.

We take us to a happy tree,
In excelsis gloria!
The seed was sown that day for Thee,
That blossomed but at Calvary.

Teach us to feed Thy poor with meat,
In excelsis gloria!
Who turnest not when we entreat,
Who givest us Thy Bread to eat!
Amen.

Lastly, since (as the preceding verse has emphasized for us) there is a crescent sorrow in the joyful heart of Christmas itself,—sorrow the foreshadowing of which has caused us to drop our eyes from the loveliness of many a master's deep-gazing Madonna; and, since, for each mortal yet living, some returning Christmas-tide will fail to assemble all those who, hitherto, have made that mortal's holiday happiness complete,—for this reason there need be no apology for the shadow cast in the introduction, here, of one of the most beautiful and mysteriously touching Christmas lyrics in our English tongue (and—I would venture—in any tongue). Were this lyric of Celtic authorship, the critic could more readily assign and analyze its elements. But let "The Guests at Yule," of Edmund Clarence Stedman, sing its way into the under-depths of the heart.

Noël! Noël!

Thus sounds each Christmas bell
Across the winter snow!
But what are the little footprints all,
That mark the path from the churchyard wall?
They are those of the children waked to-night,
From sleep, by the Christmas bells and light!
Ring sweetly, chimes! soft, soft, my rhymes,
Their beds are under the snow!

Noël! Noël!

Carols each Christmas bell!
What are the wraiths of mist
That gather anear the window-pane,
Where the winter frost all day hath lain?
They are soulless elves, who fain would peer
Within, and laugh at our Christmas cheer!
Ring fleetly, chimes! swift, swift, my rhymes,
They are made of the mocking mist!

Noël! Noël!

Cease, cease, each Christmas bell!
Under the holly bough,
Where the happier children throng and shout,
What shadow seems to flit about?
Is it the mother, then, who died
Ere the greens were sere last Christmas-tide?
Hush, falling chimes, cease, cease, my rhymes,
The guests are gathered now!

The Philosopher's Joke*

By JEROME K. JEROME

Author of "Three Men in a Boat," "Idle Thoughts of an Idle Fellow," "Paul Kelter," etc.

MYSELF I do not believe this story. Six persons are persuaded of its truth; and the hope of those six is to convince themselves it was an hallucination. Their difficulty is that there are six of them. Each one alone perceives clearly that it never could have been. Unfortunately they are close friends, and cannot get away from one another; and when they meet and look into each other's eyes the thing takes shape again.

The one who told it to me, and who immediately wished he had not, was Armitage. He told it to me one night when he and I were the only occupants of the club smoking-room. His telling me—as he explained afterwards—was an impulse of the moment. Sense of the thing had been pressing upon him all that day with unusual persistence; and the idea had occurred to him on my entering the room, that the flippant scepticism with which an essentially commonplace mind like my own—he used the words in no offensive sense—would be sure to regard the affair might help to direct his own attention to its more absurd aspect. I am inclined to think it did. He thanked me for dismissing his entire narrative as the delusion of a disordered brain, and begged me not to mention the matter to another living soul. I promised; and I may as well here observe that I do not call this mentioning the matter. Armitage is not the man's real name; it does not even begin with an A. You might read this story and dine next to him the same evening: you would know nothing.

Also, of course, I did not consider myself debarred from speaking about it, discreetly, to Mrs. Armitage, a charming woman. I knew her before her marriage, when she was Alice Blatchley. She burst into tears at the first mention of the thing. It took me

all I knew to tranquillize her. She said when she did not think about the thing she could be happy. She and Armitage never spoke of it to one another; and, left to themselves, her opinion was that eventually they might put remembrance behind them. She wished they were not quite so friendly with the Everetts. Mr. and Mrs. Everett had both dreamt precisely the same dream; that is, assuming it was a dream. Mr. Everett was not the sort of person that a clergyman ought, perhaps, to know; but, as Armitage would always argue, for a teacher of Christianity to withdraw his friendship from a man because that man was somewhat of a sinner would be inconsistent. Rather should he remain his friend and seek to influence him. They dined with the Everetts regularly on Tuesdays, and, sitting opposite the Everetts, it seemed impossible to accept as a fact that all four of them at the same time and in the same manner had fallen victims to the same illusion. I think I succeeded in leaving her more hopeful. She acknowledged that the story, looked at from the point of common sense, did sound ridiculous; and threatened me that if I ever breathed a word of it to any one she would never speak to me again. She is a charming woman, as I think I have already mentioned.

By a curious coincidence I happened at the time to be one of Everett's directors in a company he had just promoted for taking over and developing the Salt Lake coasting-trade. I lunched with him the following Sunday. He is an interesting talker, and curiosity to discover how so shrewd a man would account for his connection with so insane—so impossible—a fancy, prompted me to hint my knowledge of the story. The manner both of him and his wife changed suddenly. They wanted to know who it was had told me. I refused the information, because

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it was evident they would have been angry with him. Everett's theory was that one of them had dreamt it—probably Camelford—and by hypnotic suggestion had conveyed to the rest of them the impression that they had dreamt it also. He added that, but for one slight incident, he should have ridiculed from the very beginning, the argument that it could have been anything else than a dream. But what that incident was he would not tell me. His object, as he explained, was not to dwell upon the business, but to try and forget it. Speaking as a friend, he advised me, likewise, not to cackle about the matter any more than I could help, lest trouble should arise with regard to my director's fees. His way of putting things is occasionally blunt.

It was at the Everetts' later on, that I met Mrs. Camelford; one of the handsomest women I have ever set eyes upon. It was foolish of me, but my memory for names is weak. I forgot that Mr. and Mrs. Camelford were the other two concerned, and mentioned the story as a curious tale I had read years ago in an old miscellany. I had reckoned on it to lead me into a discussion with her on platonic friendship. She jumped up from her chair and gave me a look. I remembered then, and could have bitten out my tongue. It took me a long while to make my peace, but she came round in the end, consenting to attribute my blunder to mere stupidity. She was quite convinced herself, she told me, that the thing was pure imagination. It was only when in company with the others that any doubt as to this crossed her mind. Her own idea was that if everybody would agree never to mention the matter again it would end in their forgetting it. She supposed it was her husband who had been my informant: he was just that sort of ass. She did not say it unkindly. She said when she was first married, ten years ago, few people had a more irritating effect upon her than had Camelford; but that since she had seen more of other men she had come to respect him. I like to hear a woman speak well of her husband. It is a departure which, in my

opinion, should be more encouraged than it is. I assured her Camelford was not the culprit; and on the understanding that I might come to see her—not too often—on her Thursdays, I agreed with her that the best thing I could do would be to dismiss the subject from my mind and occupy my thoughts instead with questions that concerned myself.

I had never spoken much with Camelford before that time, though I had often seen him at the club. He is a strange man, of whom many stories are told. He writes journalism for a living, and poetry, which he publishes at his own expense, apparently for recreation. It occurred to me that his theory would at all events be interesting; but at first he would not talk at all, pretending to ignore the whole affair as idle nonsense. I had almost despaired of drawing him, when one evening of his own accord, he asked me if I thought Mrs. Armitage, with whom he knew I was on terms of friendship, still attached importance to the thing. On my expressing the opinion that Mrs. Armitage was the most troubled of the group, he was irritated; and urged me to leave the rest of them alone and devote whatever sense I might possess to persuading her in particular that the entire thing was and could be nothing but pure myth. He confessed frankly that to him it was still a mystery. He could easily regard it as chimera, but for one slight incident. He would not for a long while say what that was, but there is such a thing as perseverance, and in the end I dragged it out of him. This is what he told me:

"We happened by chance to find ourselves alone in the conservatory that night of the ball—we six. Most of the crowd had already left. The last 'extra' was being played: the music came to us faintly. Stooping to pick up Rosalind's fan, which she had let fall to the ground, something shining on the tessellated pavement, underneath a group of palms, suddenly caught my eye. We had not said a word to one another; indeed, it was the first evening we had any of us met one another

—that is, unless the thing was not a dream. I picked it up. The others gathered around me, and when we looked into one another's eyes we understood: it was a broken wine-cup, a curious goblet of Bavarian glass. It was the goblet out of which we had all dreamt that we had drunk."

I have put the story together as it seems to me it must have happened. The incidents, at all events, are facts. Things have since occurred to those concerned affording me hope that they will never read it. I should not have troubled to tell it at all but that it has a moral.

Six persons sat around the great oak table in the wainscoted *Speise-saal* of that cosy hostelry, the Kneiper Hof at Königsberg. It was late into the night. Under ordinary circumstances they would have been in bed, but having arrived by the last train from Dantzic, and having supped on German fare, it had seemed to them discreeter to remain awhile in talk. The house was strangely silent. The rotund landlord, leaving their candles ranged upon the sideboard, had wished them *Gute Nacht* an hour before. The spirit of the ancient house enfolded them within its wings. Here in this very chamber, if rumor is to be believed, Emmanuel Kant himself had sat discoursing many a time and oft. The walls, behind which for more than forty years the little peak-faced man had thought and worked, rose silvered by the moonlight just across the narrow way; the three high windows of the *Speise-saal* give out upon the old cathedral tower beneath which now he rests. Philosophy, curious concerning human phenomena, eager for experience, unhampered by the limitation Convention would impose upon all speculation, was in the smoky air.

"Not into future events," remarked the Rev. Nathaniel Armitage, "it is better they should be hidden from us. But into the future of ourselves—our temperament, our character—I think we ought to be allowed to see. At twenty we are one individual; at forty, another

person entirely, with other views, with other interests, a different outlook upon life, attracted by quite other attributes, repelled by the very qualities that once attracted us. It is extremely awkward, for all of us."

"I am glad to hear somebody else say that," observed Mrs. Everett, in her gentle, sympathetic voice. "I have thought it all myself so often. Sometimes I have blamed myself, yet how can one help it; the things that appeared of importance to us, they become indifferent; new voices call to us; the—the idols we once worshipped, we see their feet of clay."

"If under the head of idols you include me," laughed the jovial Mr. Everett, "don't hesitate to say so." He was a large red-faced gentleman, with small twinkling eyes, and a mouth both strong and sensuous. "I did n't make my feet myself. I never asked anybody to take me for a stained-glass saint. It is not I who have changed."

"I know, dear, it is I," his thin wife answered with a meek smile. "I was beautiful, there was no doubt about it, when you married me."

"You were, my dear," agreed her husband. "As a girl few could hold a candle to you."

"It was the only thing about me that you valued, my beauty," continued his wife; "and it went so quickly. I feel sometimes as if I had swindled you."

"But there is a beauty of the mind, of the soul," remarked the Reverend Nathaniel Armitage, "that to some men is more attractive than mere physical perfection."

The soft eyes of the faded lady shone for a moment with the light of pleasure. "I am afraid Dick is not of that number," she sighed.

"Well, as I said just now about my feet," answered her husband genially, "I did n't make myself. I always have been a slave to beauty and always shall be. There would be no sense in pretending among chums that you have n't lost your looks, old girl." He laid his fine hand with kindly intent upon her bony shoulder. "But there is no call for you to fret yourself

as if you had done it on purpose. No one but a lover, imagines a woman growing more beautiful as she grows older."

"Some women would seem to," answered his wife.

Involuntarily she glanced to where Mrs. Camelford sat with elbows resting on the table; and involuntarily also the small twinkling eyes of her husband followed in the same direction. There is a type that reaches its prime in middle age. Mrs. Camelford, *née* Rosalind Dearwood, at twenty had been an uncanny-looking creature, the only thing about her appealing to general masculine taste having been her magnificent eyes, and even these had frightened more than they had allured. At forty, Mrs. Camelford might have posed for the entire Juno.

"Yes, he's a cunning old joker is Time," murmured Mr. Everett, almost inaudibly.

"What ought to have happened," said Mrs. Armitage, while with deft fingers rolling herself a cigarette, "was for you and Nellie to have married."

Mrs. Everett's pale face flushed scarlet.

"My dear!" exclaimed the shocked Nathaniel Armitage, flushing likewise.

"Oh, why may one not sometimes speak the truth?" answered his wife, petulantly. "You and I are utterly unsuited to one another—everybody sees it. At nineteen it seemed to me beautiful, holy,—the idea of being a clergyman's wife, fighting by his side against evil. Besides, you have changed since then. You were human, my dear Nat, in those days, and the best dancer I had ever met. It was your dancing that was your chief attraction for me as likely as not, if I had only known myself. At nineteen how can one know oneself?"

"We loved each other," the Reverend Armitage reminded her.

"I know we did, passionately—then; but we don't now." She laughed a little bitterly. "Poor Nat! I am only another trial added to your long list. Your beliefs, your ideals are meaningless to me—mere narrow-minded dogmas, stifling thought. Nellie was the

wife Nature had intended for you, so soon as she had lost her beauty and with it all her worldly ideas. Fate was maturing her for you, if only we had known. As for me, I ought to have been the wife of an artist, of a poet." Unconsciously a glance from her ever-restless eyes flashed across the table to where Horatio Camelford sat puffing clouds of smoke into the air from a huge black meerschaum pipe. "Bohemia is my country. Its poverty, its struggle would have been a joy to me. Breathing its free air, life would have been worth living."

Horatio Camelford leaned back with eyes fixed on the oaken ceiling. "It is a mistake," said Horatio Camelford, "for the artist ever to marry."

The handsome Mrs. Camelford laughed good-naturedly. "The artist," remarked Mrs. Camelford, "from what I have seen of him would never know the inside of his shirt from the outside if his wife was not there to take it out of the drawer and put it over his head."

"His wearing it inside out would not make much difference to the world," argued her husband. "The sacrifice of his art to the necessity of keeping his wife and family does."

"Well, you at all events do not appear to have sacrificed much, my boy," came the breezy voice of Dick Everett. "Why, all the world is ringing with your name."

"When I am forty-one, with all the best years of my life behind me," answered the poet. "Speaking as a man, I have nothing to regret. No one could have had a better wife; my children are charming. I have lived the peaceful existence of the successful citizen. Had I been true to my trust I should have gone out into the wilderness, the only possible home of the teacher, the prophet. The artist is the bridegroom of Art. Marriage for him is an immorality. Had I my chance again I should remain a bachelor."

"Time brings its revenge, you see," laughed Mrs. Camelford. "At twenty that fellow threatened to commit suicide if I would not marry him, and, cordially disliking him, I consented.

Now, twenty years later, when I am just getting used to him, he calmly turns round and says he would have been better without me."

"I heard something about it at the time," said Mrs. Armitage. "You were very much in love with somebody else, were you not?"

"Is not the conversation assuming a rather dangerous direction?" laughed Mrs. Camelford.

"I was thinking the same thing," agreed Mrs. Everett. "One would imagine some strange influence had seized upon us, forcing us to speak our thoughts aloud."

"I am afraid I was the original culprit," admitted the Reverend Nathaniel. "This room is becoming quite oppressive. Had we not better go to bed?"

The ancient lamp suspended from its smoke-grimed beam uttered a faint, gurgling sob, and sputtered out. The shadow of the old cathedral tower crept in and stretched across the room, now illuminated only by occasional beams from the cloud-curtained moon.

At the other end of the table sat a peak-faced little gentleman, clean-shaven, in full bottomed wig.

"Forgive me," said the little gentleman. He spoke in English, with a strong German accent. "But it seems to me here is a case where two parties might be of service to one another." The six fellow-travellers around the table looked at one another, but none spoke. The idea that came to each of them, as they explained to one another later, was that without remembering it they had taken their candles and had gone to bed. This was surely a dream.

"It would greatly assist me," continued the little peak-faced gentleman, "in experiments I am conducting into the phenomena of human tendencies, if you would allow me to put your lives back twenty years."

Still no one of the six replied. It seemed to them that the little old gentleman must have been sitting there among them all the time, unnoticed by them.

"Judging from your talk this even-

ing," continued the peak-faced little gentleman, "you should welcome my offer. You appear to me to be one and all of exceptional intelligence. You perceive the mistakes that you have made; you understand the cause. The future veiled, you could not help yourselves. What I propose to do is to put you back just twenty years. You will be boys and girls again, but with this difference: that the knowledge of the future, so far as it relates to yourselves, will remain with you.

"Come," urged the old gentleman, "the thing is quite simple of accomplishment. As—as a certain philosopher has clearly proved, the universe is only the result of our own perceptions. By what may appear to you to be magic—by what in reality will be simply a chemical operation, I remove from your memory the events of the last twenty years, with the exception of what immediately concerns your own personalities. You will retain all knowledge of the changes, physical and mental, that will be in store for you; all else will pass from your perception."

The little old gentleman took a small phial from his waistcoat pocket, and filling one of the massive wine-glasses from a decanter measured into it some half a dozen drops. Then he placed the glass in the centre of the table.

"Youth is a good time to go back to," said the peak-faced little gentleman, with a smile. "Twenty years ago! It was the night of the Hunt Ball. You remember it?"

It was Everett who drank first. He drank it with his little twinkling eyes fixed hungrily on the proud handsome face of Mrs. Camelford; and then handed the glass to his wife. It was she, perhaps, who drank from it most eagerly. Her life with Everett, from the day when she had risen from a bed of sickness stripped of all her beauty, had been one bitter wrong. She drank with the wild hope that the thing might possibly be not a dream: and thrilled to the touch of the man she loved as, reaching across the table, he took the glass from her hand. Mrs. Armitage was the fourth to drink. She took the cup from her husband, drank with a

quiet smile, and passed it on to Camelford. And Camelford drank, looking at nobody, and replaced the glass upon the table.

"Come," said the little old gentleman to Mrs. Camelford, "you are the only one left. The whole thing will be incomplete without you."

"I have no wish to drink," said Mrs. Camelford, and her eyes sought those

of her husband, but he would not look at her.

"Come," again urged the Figure. And then Camelford looked at her and laughed drily.

"You had better drink," he said, "it's only a dream."

"If you wish it," she answered. And it was from his hands she took the glass.

(To be Concluded.)

The United States through German Spectacles

By the Right Hon. JAMES BRYCE, M.P., author of "The American Commonwealth"

(Reprinted from the London "Daily Chronicle")

MR. MÜNSTERBERG is a German by birth, who has lived for a good many years as professor in the oldest and most famous of American Universities. He has felt himself called upon as a new citizen in the land of his adoption, who has not lost his affection for the land of his birth, to try to make each of the two peoples understand the other. Thus, having some time ago published a book called "American Traits,"* in which he defended certain German ideals and criticised certain tendencies which he observed in America, he thereafter composed another book, which appeared in the German language in Germany, and sought to convey a fuller and juster conception of the American people than the Germans had formed for themselves. This is the book which, translated from German into English, now appears under the title of "The Americans."

One can see from the turn of many of the sentences that it is translated from a German original; and its substance shows it to be addressed not to Americans, nor to Englishmen, but to the original countrymen of the author. He realizes their point of view; he

knows what are the faults they think they see in America, what are the misconceptions they are likely to form. He sets himself to remove these misconceptions, and by palliating or explaining these faults to lead them to a fairer, or at any rate a more indulgent, judgment of the American people. Of his new country he is not only a friend but almost an advocate, bringing out the strong points and touching tenderly the weak points which the institutions of the United States present. The optimism of the New World has got into his blood. The lights are full and strong, the shadows few. He is on the whole justified in taking this line, because he may thus rectify the balance. Europeans, and Germans, perhaps, more than most other Europeans, are so apt to judge America harshly, chiefly, no doubt, through want of knowledge, that it is well to incline a little to the side of leniency and hopefulness in any description or analysis meant to be read in Europe. But some Americans will themselves make deductions from the large balance of merits with which the kindly author credits them.

The book is divided into four parts, respectively entitled, "Political Life," "Economic Life," "Intellectual Life,"

* "The Americans." By Hugo Münsterberg, Professor of Psychology at Harvard University, translated by Edwin L. Holt, Ph.D. \$2.50. Houghton, Mifflin & Co.

and "Social Life." Similarly, it is based upon the delineation and illustration of four principles, in which the author finds the essence of the American character, and of the features of American life. These principles she calls "The Spirit of Self-Direction," "The Spirit of Self-Initiative," "The Spirit of Self-Perfection," and "The Spirit of Self-Assertion"; and it is to the chapters analyzing each of these four "spirits" rather than to the description of the institutions and habits in which he finds each of them reveal itself, that the author himself attaches most importance.

This is quite a German method of proceeding, and indeed the book altogether is an interesting example of the German way of approaching concrete phenomena through abstract notions. The American man, in his essential and distinctive properties, is first conceived and described as a norm, and from this norm or type all the attributes which he shows, and the things which he makes, and the acts which he performs, are deduced. The method is ingenious and suggestive. Neither the analysis nor the deductions always carry conviction, but coming as they do from a writer who possesses abundant knowledge, together with an acute and fertile mind, and a lively style, they are well worth reading. Whoever writes about another country needs to have not only knowledge but also sympathy. He must try to put himself in the position of those whom he describes, and see things through their eyes. Thus he becomes able not only to understand, but to explain; and as his explanations will be helpful to the outsiders for whom in the first instance, he is writing, so, too, will his criticism be more acceptable to the natives of the country dealt with, for they will perceive that he sees them, if not as they see themselves, yet with a comprehension of how they see themselves.

The book is so large and deals with so many topics that it is impossible to give, in a short article, any general account of its contents, especially as it is not only a philosophical analysis of the American nature, their *Wesen*, as the

Germans would say, but is also full of remarks on current events and prominent personages. There is a good account of the Pennsylvania coal strike of 1903-4. There are portrait sketches of the President of the United States and the President of Harvard University, nor do any two men in the American Continent better deserve to be portrayed. To the English reader the most interesting chapters will probably be those upon labor questions, upon the universities, and upon the phenomena of social life, particularly those entitled "The Self-Assertion of Women" and "Aristocratic Tendencies." Of these two subjects the former is one which always excites the curiosity of Europeans. For the sake of giving a specimen of Mr. Münsterberg's style, let a paragraph from his description of the American woman be quoted:

The American woman is a tall, trim figure, with erect and firm carriage; she is a bit like the English girl, and yet very different. This latter is a trifle stiff, while the American girl is decidedly graceful; the lines of her figure are well moulded, and her appearance is always aided by the perfect taste of her raiment. In the expression of her face there is resolution and self-control, and with the resolution a subtle mischievous expression which is both tactful and amiable. And with her evident self-control there is a certain winsome mobility and seemingly unreserved graciousness. The strength appears not to contradict the grace, the determination not to be at variance with the playfulness; her eyes and play of expression reveal a versatile spirit, fresh enthusiasm, and easy wit; yet her forehead shows how earnestly she may think and desire to be helpful in society, and how little contented simply to flirt and to please men.

This description suits one type; but there are many types of women in the United States, and some quite unlike—we do not say less attractive than—the one which is so admirably delineated here. Our author is rather sweeping in his generalizations, yet he does not overstate the difference between the position of influence and authority women hold in America and that to which they were for a long time relegated in Germany.

One looks with interest to see what

he has to say in this connection upon two subjects wherein American experiments and American experience have been much appealed to by Europeans—*i. e.*, the extension of the suffrage to women and the legislation which has, in nearly all the States of the Union, made divorce so much easier than it is in England or Scotland. On the former subject Mr. Münsterberg expresses a view which seems to be now generally held by Americans, including American women of the educated class, in the Eastern and Middle States. He thinks that woman suffrage has not, where it has been tried, tended to make politics better. He holds that the present drift of public opinion is against it. He sees no likelihood of its being much more widely adopted in other States than the four (he speaks only of three) which have already enacted it.

His treatment of the divorce problem is hardly commensurate with its importance; nor does he sufficiently recognize the evils which a lax law brings in its train. But he points out that the frequency of divorce in many parts of America is by no means the index of a declining morality. Marriages made heedlessly in youth, together with a nervous tension producing irritable tempers and a chafing against the bond, are the real sources of what is, be the cause what it may, a most regrettable phenomenon. He holds, and he is probably right in holding, that the people of the United States as a whole stand on a high moral plane, that their minds and tastes are pure, that marriage is much less of a commercial affair than in Europe, and is more generally grounded on affection and nothing else. The rest of the chapter deals with the place women fill in social and in intellectual life. It is well worth reading, and on the whole true, though one may find some little humorous exaggeration in this account of the wife of the day laborer:

The man pushes the baby carriage, builds the kitchen fire, and takes care of the furnace, so that his wife can attend to getting fashionable clothing;

he denies himself cigars in order to send her into the country in summer. And she takes this as a matter of course. She has seen this done from her childhood by all men; and she would be offended if her husband were to do anything less. The American woman's spirit of self-assertion would be aroused directly if social equality were to be interpreted in such a ridiculous way as to make the man anything but the social inferior.

The last chapter in the book describes the growth in the United States of a social differentiation which is, according to Mr. Münsterberg, working for the separation of classes according to their culture and their manners, and which is vesting a measure of authority in the classes that may, in a social sense, be called "Upper." It is, however, pointed out that the increasing significance of these distinctions is compatible with the maintenance, not only of that complete political equality which was long ago achieved in America, but also of the sentiment of human equality, the feeling of the old Puritans that all men are alike in the sight of God, the feeling expressed in the Declaration of Independence that by Nature all men have certain primordial and imprescriptible rights. The chapter is interesting, if not quite convincing, as indeed the whole book is interesting. It is perhaps rather "viewy." It mingles philosophical theories with a running fire of remarks on the events of yesterday or to-day in a way which may sometimes bewilder those who do not know America at first hand. But it is always vivacious, always cheerful, always suggestive. And it ought to effect the object which the author had mainly in view, that of enabling dwellers in the European Continent to take a fair and sympathetic view of the Americans. For Englishmen to understand the United States is much easier. Many as are the differences that have developed themselves during two centuries and a half between the two branches of the old stock, there is still a solid groundwork of common modes of thought, common beliefs, and common habits of life.

Christmas with Irving, Thackeray, and Dickens

By CHARLOTTE HARWOOD

"A man might then behold
At Christmas, in each hall,
Good fires to curb the cold,
And meat for great and small.
The neighbors were friendly bidden,
And all had welcome true,
The poor from the gates were not chidden,
When this old cap was new."



THUS runs the old song, and it was just such a Christmas that Washington Irving kept at Bracebridge Hall, where he arrived on Christmas eve to find the house all dressed with holly and mistletoe, and on the supper table, besides the accustomed lights, "two great wax tapers, called Christmas candles, wreathed

with greens, were placed on a highly polished beaufet among the family plate." Dances and songs finished the evening. Next morning,

while I lay musing on my pillow, I heard the sound of little feet pattering outside of the door, and a whispering consultation. Presently a choir of small voices chanted forth an old Christmas carol, the burden of which was:

"Rejoice, our Saviour He was born
On Christmas day in the morning."

I . . . opened the door suddenly, and beheld one of the most beautiful little fairy groups that a painter could imagine. It consisted of a boy and two girls, the eldest not more than six, and lovely as seraphs. They were going the rounds of the house, singing at every chamber door.

The Squire kept up all the old customs, and the rolling-pin struck on the dresser by the cook was the signal for serving the dinner. The guests were ushered in to the sound of minstrelsy, "the old harper being seated on a stool beside the fireplace, and twanging his instrument with a vast deal more power than melody." When grace was said,

there was now a pause, as if something was expected, when suddenly the butler entered the hall



THE WAITS

By Randolph Caldecott
Courtesy of The Macmillan Co.

with some degree of bustle; he was attended by a servant on each side with a large wax-light, and

bore a silver dish on which was an enormous pig's head, decorated with rosemary, with a lemon in its mouth, which was placed with great formality at the head of the table. The moment this pageant made its appearance the harper struck up a flourish; at the conclusion of which the young Oxonian, on receiving a hint from the 'Squire, gave with an air of the most comic gravity an old carol.

The table was loaded with good cheer, the "ancient sirloin," and the peacock pie forming part of the feast, and when the cloth was removed the wassail bowl, whose contents were prepared by the Squire himself, was brought in and placed before him.

The old gentleman's whole countenance beamed with a serene look of indwelling delight as he stirred this mighty bowl. Having raised it to his lips, with a hearty wish of a Merry Christmas to all present, he sent it brimming round the board, for every one to follow his example, according to the primitive style; pronouncing it "the ancient fountain of good feeling, where all hearts met together!"

Great romps took place in the hall after dinner, and then the elders settled themselves round the fire to listen to old tales of ghosts and hobgoblins, fairies and such superstitions.

Whilst we were all attention to the parson's



THE SQUIRE'S TOAST
By Randolph Caldecott
Courtesy of The Macmillan Co.



THE SERMON
By Randolph Caldecott
Courtesy of The Macmillan Co.

stories, our ears were suddenly assailed by a burst of heterogeneous sounds from the hall, in which were mingled something like the clang of rude minstrelsy, with the uproar of many small voices and girlish laughter.

A motley troupe burst into the room bedizened into a burlesque imitation of an antique masque. Master Simon led the van as "Ancient Christmas," accompanied by "Dame Mince Pie"; there were "Robin Hood" and "Maid Marian," "Roast Beef" and "Plum Pudding" and the Oxonian to direct all in the character of "Misrule." With uproar and merriment this Christmas came to an end, and "as the old Manorhouse almost reeled with mirth and wassail, it seemed echoing back the joviality of long-departed years."

In Thackeray's days Christmas Books were as much a feature of the holiday season as Christmas presents. In one of her charming introductions Mrs. Ritchie says,

My father's gold pen lasted for some six years,

Christmas with Irving, Thackeray, and Dickens 543



THE BOAR'S HEAD
By Augustus Hopkin
Courtesy of J. B. Lippincott Co.

and produced the later Christmas books. The earlier books were drawn with pencil and etching needle, and with fine point and brush. They reach over eight years from 1847 to 1855.

"Mrs. Perkins's Ball" was the first, and was well received. "One touch of nature makes the whole world kin," said the *Edinburgh*, "but here are touches by the dozen." There is, however, nothing about Christmas in any of these books, nor even any allusion to the merry season, excepting the Epilogue to "Dr. Birch and His Young Friends," the Christmas book of 1849.

My song save this is little worth,
I lay the weary pen aside,
And wish you health and love and mirth,
As fits the solemn Christmas-tide.

As fits the holy Christmas birth,
Be this, good friends, our carol still—
Be peace on earth, be peace on earth,
To men of gentle will.

But pantomimes, which are a regular feature of an English child's Christmas, were also loved by Thackeray, and the delightful antics of "Flore et Zephyr" are re-dolent of Christmas mirth and gaiety. Another pantomime, "The Rose and the Ring," was written in Rome to amuse a party of English children who would otherwise have been deprived of their cherished Christmas entertainment. "And," says the author in his Prelude, "you elder folk—a little joking and dancing and fooling will do even you no harm." But such was not the opinion of the critic of the *London Times* when "The Kickleburys on the Rhine"

appeared in 1850 and brought forth hot out pourings of his wrath:

It has been customary of late years for the pur-



"NEVER MUST MUSIC BE IN TUNE"
By Randolph Caldecott
Courtesy of The Macmillan Co.

veyors of amusing literature—the popular authors of to-day—to put forth certain opuscles, denominated "Christmas Books," with the ostensible intention of swelling the tide of exhilaration, or other



THE SPIRITS OF THE BELLS
By D. Maclise

expansive emotions, incident upon the exodus of the old and the inauguration of the new year.

Then this enraged critic proceeds to speak of the author as appearing "(under the thin disguise of Mr. Michael Angelo Titmarsh) in *propria persona* as the popular author, the contributor to 'Punch,' the remorseless pursuer of unconscious vulgarity and feeble-mindedness launched upon a tour of relaxation to the Rhine." But the critic relaxes not and continues to denounce these Christmas Books as

for the most part bearing the stamp of their origin in the vacuity of the writer's exchequer rather than in the fulness of his genius, they suggest by their feeble flavor the rinsings of a void brain after the more important concoctions of the expired year.

He admits, however, that, "a few flashes, and the illustrations which are spirited enough, redeem the book from an absolute ban." Fortunately for the children of those days, Thackeray was not too depressed by this severe treatment to continue bringing out a "Christmas Book," each year until 1855. Becky Sharpe, having been acknowledged by the Crawley family, goes down with her husband and son, "to pass the holidays at the seat of their ancestors at Queen's Crawley." A great family gathering takes place, and Becky makes herself very agreeable to all, but makes one or two mistakes, as when she kisses little Rawdon before all the family, and he, trembling and turning pale, says in a clear voice, "you never kiss me at home, Mama." But little Rawdon had a real Christmas; he "was taken out pheasant shooting, and introduced to the noble



CALEB PLUMMER AND HIS BLIND DAUGHTER
By John Leech

Christmas with Irving, Thackeray, and Dickens 545

sport of rat-hunting in a barn." There was a meet of the hounds on the lawn at Queen's Crawley, and all the Christmas joys of an English country house.

Meanwhile, poor Amelia was having a sad Christmas, too poor to buy Georgie new clothes, and obliged to sell her India shawl to obtain the money for the purchase of the books, the "Parents' Assistant," and "Sandford and Merton," that he so greatly coveted. Poor Amelia! Virtue was but a poor reward to her, and Becky got all the fun that year.

In "The Newcomes," Pendennis and his wife go to spend Christmas at Rosebury.

Christmas was come and Rosebury Hall was decorated with holly; Florac did his best to welcome his friends, and strove to make the meeting gay . . . The children were



BOB CRATCHITT AND TINY TIM

By Frederick Barnard



SCROOGE AND THE GHOST OF CHRISTMAS PRESENT

By John Leech

very happy at being allowed to sit up so late to dinner, and at all the kindly amusements of the day, and at the holly and mistletoe clustering round the lamps—the mistletoe under which the gallant Florac, skilled in all British usages, vowed he would have his privilege. . . . In the greatest excitement and good-humor, our host at the dessert made us "des speech" . . . and he bade the butler pour wine into every one's glass—yet a toast—and he carried it to the health of our dear friends, of Clive and his father, the good, the brave Colonel! "We who are happy," says he, "shall we not think of those who are good? We who love each other, shall we not remember those whom we all love?"

The good Colonel's Christmas was but a sad one, tho' he could still, as one of the Poor Brethren at Grey Friars, "say his prayers with a thankful heart."



CHRISTMAS EVE AT MR. WARDLE'S

By Hablot K. Browne (Phiz)

The "Christmas Books" and "Christmas Stories" of Dickens are entirely distinct. The "Stories" were his contributions to the Christmas numbers of "Household Words," and "All the Year Round," of which he devised and supplied the framework, while stories were contributed by many of his best known contemporaries. The "Christmas Books" were entirely his own work, and were brought about by reason of financial disappointment, "Martin Chuzzlewit" not selling up to his expectations. The "Books" were eagerly looked for and appeared in the form of small pamphlets of which he says,

the narrow space within which it was necessary to confine these Christmas stories when they were originally published, rendered their construction a

matter of some difficulty, and almost necessitated what is peculiar in their machinery. . . . My chief purpose was, in a whimsical kind of masque which the good-humor of the season justified, to awaken some loving and forbearing thoughts, never out of season in a Christian land.

And surely he did awaken these feelings, for the "Christmas Carol" which appeared in 1843 was a great success and was warmly applauded by Thackeray. "The last two people I heard speak of it were women," he says, "neither knew the other, or the author, and both said by way of criticism 'God bless him.'" The "Carol" is full to the brim of Christmas sentiment. The old miser, Scrooge, is visited at midnight by the "Spirit of Christmas Past," who leads him to his childhood's home, where he sees a merry



THE GOBLIN AND THE SEXTON

By Hablot K. Browne (Phiz)

company shouting and singing as they come.

Scrooge knew and named them every one. Why was he rejoiced beyond all bounds to see them? Why did his cold eye glisten, and his heart leap up as they went past! Why was he filled with gladness when he heard them give each other Merry Christmas as they parted at cross-roads and byways for their several homes! What was Merry Christmas to Scrooge? Out upon Merry Christmas! What good had it ever done to him?

But when he has seen his old love celebrating Christmas with her husband and children, Scrooge's hard heart softens and he cries out to the Ghost to leave him for he can bear no more.

But next comes the Ghost of Christmas Present, who takes him to the home where his ill-used clerk is keeping a poor but Merry Christmas surrounded by his children. He hears his name called.

"Mr. Scrooge!" said Bob. "I'll give you Mr. Scrooge, the Founder of the Feast!"

"The Founder of the Feast, indeed!" cried Mrs. Cratchitt, reddening. "I wish I had him here. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it."

"My dear," was Bob's mild answer, "Christmas Day."

"I'll drink his health for your sake and the Day's," said Mrs. Cratchitt, "not for his. Long life to him! A Merry Christmas and a Happy

New Year! He'll be very merry and very happy, I have no doubt."

The children drank the toast after her. Scrooge was the ogre of the family. The mention of the name cast a dark shadow on the party, which was not dispelled for full five minutes.

But the Christmas spirit is laying strong hold on Scrooge, and when he is led to his nephew's house and joins (as a spirit) in the fun and jollity, he is loath to leave the scene. The Ghost of Christmas yet to be next shows him the misery that will ensue if he persists in his hardness, and when he has seen himself dead, neglected, and unwept, and has stood beside his own unhonored tomb, he falls on his knees and promises an altered life.

I will honor Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all three shall strive within me. I will not shut out the lessons that they teach.

Henceforth all is changed. Christmas joy, good cheer, and wassail prevail, and "Peace on earth, Goodwill to men," becomes part of Scrooge's creed.



TOBY VECK
By John Leech



THE DANCE AT TROTTY VECK'S
By John Leech

The same idea prevails in "The Chimes" written in 1844, in contrast to Thackeray's Christmas stories, which were pure nonsense and fun, was written with a purpose, a sort of manifesto against the oppression of the poor then prevalent. Poor Toby Veck, waiting for a job in his cold corner, hears the chimes say, "Toby Veck, Toby Veck, keep a good heart Toby," only to be changed to "Put 'em down, Put 'em down," when Alderman Cute has shown him how he, and all as poor as he, have small right to live, and must be "put down." "The tune's changed," cried the old man as he listened. "There's not a word of all that fancy in it. Why should there be? I have no business with the New Year, nor with the old neither. Let me die!" But Toby does not die, but lives to hear the chimes ring in his daughter's wedding with the New Year, and all ends in gaiety and happiness. "The



SCROOGE AND BOB CRATCHITT
By John Leech

"Cricket on the Hearth" was the Christmas Book of 1845, and Dickens called it, "a fairy tale of home." To Americans it is, perhaps, the best known and best-loved of his Christmas Books, thanks to Joseph Jefferson's inimitable impersonation of Caleb Plummer. "The Haunted Man" was the last of the books, and the Christmas ghosts, of whom Dickens was so fond play a large part in it.

For a rollicking, joyous old-fashioned English Christmas, we must go down, with Mr. Pickwick and his friends, to spend Christmas at Dingley Dell with Mr. Wardle. The family assembled in the kitchen,

according to annual custom, on Christmas eve, observed by old Wardle's forefathers from time immemorial. From the centre of the ceiling of this kitchen old Wardle had just suspended, with his own hands, a huge branch of mistletoe, and this same branch of mistletoe instantaneously gave rise to a scene of general and delightful struggling and confusion; in the midst of which Mr. Pickwick, with a gallantry that would have done honor to a descendant

of Lady Tollinglower herself, took the old lady by the hand, led her beneath the mystic branch, and saluted her in all courtesy and decorum.

This was followed by a general scrambling and kissing under the mistletoe.

It was a pleasant thing to see Mr. Pickwick in the centre of the group, now pulled this way, and then that, and first kissed on the chin, and then on the nose, and then on the spectacles . . . but it was a still more pleasant thing to see Mr. Pickwick, blinded shortly afterwards with a silk handkerchief, falling up against the wall, and scrambling into corners, and going through all the mysteries of blind-man's buff. . . . When they were all tired of blind-man's buff, there was a great game at snap-dragon, and when fingers enough were burned with that, and all the raisins were gone, they sat down by the huge fire of blazing logs to a substantial supper, and a mighty bowl of wassail, something smaller than an ordinary wash-house copper, in which the hot apples were hissing and bubbling with a rich look, and a jolly sound, that were perfectly irresistible.



THE CHARGE OF NOIRBURG

An illustration by Thackeray for "The Kickleburys on the Rhine"

FLORE ET ZEPHYR
Ballet Mythologique
 DEDIE
 A



PAT

Thophile Wagstaff A

THE TITLE-PAGE TO "FLORE ET ZEPHYR"

Drawn by Thackeray. (From the Biographical Edition of Thackeray. Copyright 18—, by Harper Bros.)

"This," said Mr. Pickwick, looking round him, "this is, indeed, comfort."

"Our invariable custom," replied Mr. Wardle. "Everybody sits down with us on Christmas eve, as you see them now—servants and all; and here we wait, until the clock strikes twelve, to usher Christmas in, and beguile the time with forfeits and old stories. Trundle, my boy, rake up the fire."

Up flew the bright sparks in myriads as the logs were stirred. The deep red blaze sent forth a rich glow that penetrated into the furthest corner of the room, and cast its cheerful tint on every face.

"Come," said Wardle, "a song—a Christmas song! I'll give you one in default of a better."

"Bravo!" said Mr. Pickwick.

"Fill up," cried Wardle. "It will be two hours good before you see the bottom of the bowl through the deep, rich color of the wassail; fill up all round and now for the song."

Thus saying, the merry old gentleman, in a good, round, sturdy voice, commenced without more ado:

"A CHRISTMAS CAROL

"I care not for Spring; on his fickle wing

Let the blossoms and buds be borne:

He woos them amain with his treacherous rain,

And scatters them ere the morn.

An inconstant elf, he knows not himself,

Nor his own changing mind an hour.

He'll smile in your face, and, with wry grimace,

He'll wither your youngest flower.

"But my song I troll out, for Christmas stout,
 The hearty, the true, and the bold;



THE ROYAL FAMILY

Drawn by Thackeray for "The Rose and the Ring"



THE GRAND POLKA

Drawn by Thackeray for "Mrs. Perkins's Ball"

A bumper I drain, and with might and main,
Give three cheers for this Christmas old.
We'll usher him in with a merry din
That shall gladden his joyous heart,
And we'll keep him up, while there's bite or sup,
And in fellowship good we'll part.

"In his fine honest pride, he scorns to hide,
One jot of his hard-weather scars;
They're no disgrace, for there's much the same
trace
On the cheeks of our bravest tars.

Then again I'll sing, till the roof I ring,
And it echoes from wall to wall—
To the stout old wight, fair welcome to-night,
As the King of the Seasons all!"

Christmas with either of these three authors is indeed something more than the weary buying of presents, and bewailing the weather. They all breathe the spirit of good cheer, mirth, and jollity, the tingling of the brisk winter wind in one's blood, and in one's heart, "Peace on earth, goodwill to men."



Drawn by Thackeray for "The Rose and the Ring"



"A SOUVENIR OF DICKENS"

From an unfinished painting by W. R. Buss

With Dickens at the Christmas Hearth

By RICHARD BURTON

I.

*Before the Christmas hearth I muse alone,
And visions of the past, for grave and gay,
Rise from the ruddy coals. Outside, the moan
Of homeless winds is chidden by the lay
Sweet-sung by children who keep holiday,
Making the season's mood their very own.*

II.

*And slowly, while I gaze and dream and grow
Less lonesome, do the sights and sounds of earth
Fade, and my fancy wanders to and fro
With a great Master of lament and mirth
Who waved his wand to gild the Long Ago.*

III.

*A wondrous Company! Micawber smiles
In spite of poverty; and Little Nell,
Too frail a flower, travels her weary miles,
Then falls on sleep; and David tries to tell
The trials of the young; now Pickwick's spell
Makes laughter easy; on a pinnacle
Of sacrifice sits Carton, 'midst war's wiles.*

IV.

*Now the air sweetens, for those brothers twain,
The blithesome Cheerybles, have preached their creed
Of kindness; honest Tapley hails again
A world too pleasant; while their horses speed,
The Wellers make the welkin ring indeed;
Lo! Dedlock House looms darkly through the rain.*

V.

*And look! the tiny dressmaker limps by;
And she, eternal type of faithfulness,
Dorrit, whom prisons do not daunt; her eye
Is for her father; next, in seaman's dress
Quaint Captain Cuttle lifts his hook to bless
His darlings; Barkis at low tide must die.*

VI.

*Drolls, villains, gentle folk of all degrees,
Make populous the air, an hundred strong;
Last comes, as fits the season, Scrooge, his knees
A-tremble, till he harks the Christmas song
Of Love, and knows that spite and greed are wrong,
And how that charity is more than these.*

VII.

*Master of human hearts! No Christmas tide
Whose chants are not the sweeter and whose cheer
Is not more blest since Dickens lived and died!
The savor of his teaching makes each year
Richer in homely virtues, doth endear
Man unto man; hence, shall he long abide.*



MIREILLE
By Pierre Auguste Cot
In the Luxembourg Museum



Copyright, 1900, by E. W. Histed, photo

MME. CALVÉ

Provençal Troubadours and the Courts of Love

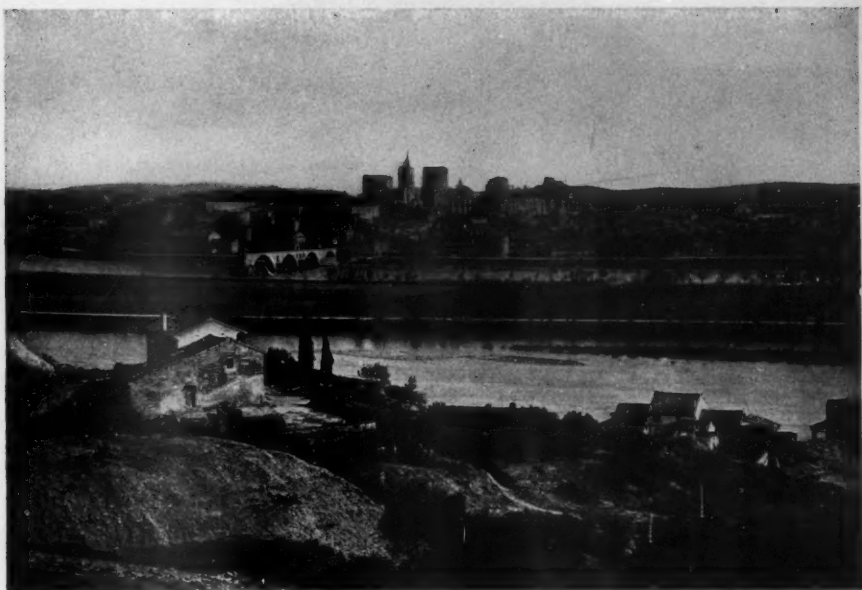
By EMMA CALVÉ *

"Bèu soulèu de la Prouvenço,
Gai coumpatre dou mistrau!"

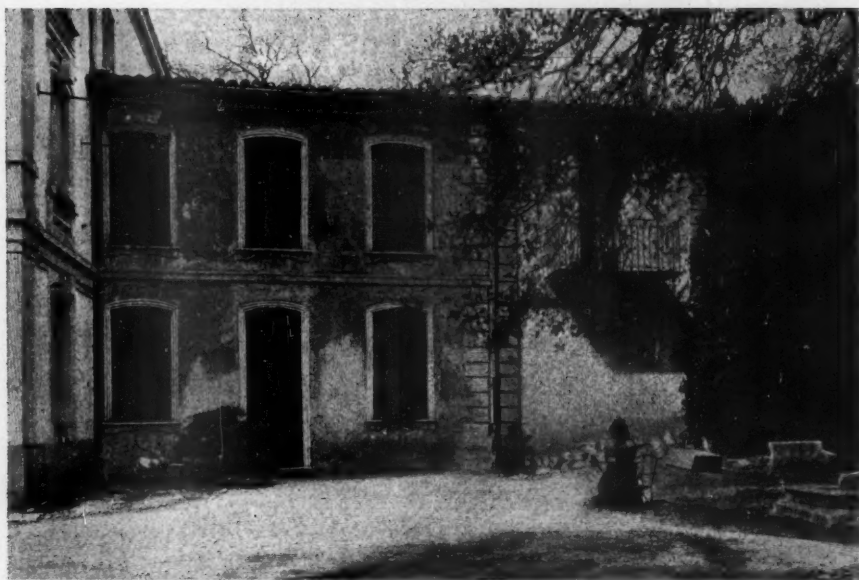
IN Provence, my country, in spring-time, in the month of the almond-blossoms, beauty and song and love insensibly assume the importance of life's principal concerns. Nay! under the spell, one questions,—Was not that busy, prosaic, twentieth-century life, which we were leading but yesterday, the *seeming* existence, and is not this the dawning revelation of reality?

Such is the sentiment, such the spell, pervading the songs of those bygone lyric poets of chivalry whom we call the Troubadours, inventors, or "finders." To-day, their lovely morning shines again, the scenes they haunted are scarcely changed, their very language—the *Langue d'Oc*, or Romance-Latin of Southern France—is familiarly

* Translated by Henry Tyrrell.



AVIGNON



THE HOUSE AT FONT-SÉGUGNE WHERE THE "FÉLIBRIGE" WAS FOUNDED



THE FÊTE OF THE VIRGINS OF ARLES AT THE ANCIENT THEATRE: FRÉDÉRIC MISTRAL LISTENING TO THE RECITAL OF A POEM

spoken by rustics, mountaineers, and fishermen. It is in the light of these survivals that Provençal literature, both the old and the new, is most appreciatively read.

Of this language of Provence, formerly spoken by queens, but which, now, only the shepherds and country-folk understand, Alphonse Daudet used to say that it was like one of those ruined princely palaces of Les Baux—that Gallic Pompeii of the Middle Ages—in our Alpilles, where stars shine down into the roofless halls, the sculptured doorways are matted with moss and curtained by vagrant vines, sheep graze in the dismantled chapel, pigeons alight to drink the water of the rain from lichen-marbled fountains, and perhaps a peasant family or two have built their huts against the crumbling walls of the once seignorial abode—when, lo! one fine day, the son of one of these peasants, moved by the mournful splen-

dor of these noble wrecks of time, and indignant at their profanation, drives out invading fowl and beast, and, the good fairies coming to his aid, miraculously reconstructs the grand staircase, restores the vaulted roofs, the brave battlements and towers, hangs with rich tapestries the spacious banquet



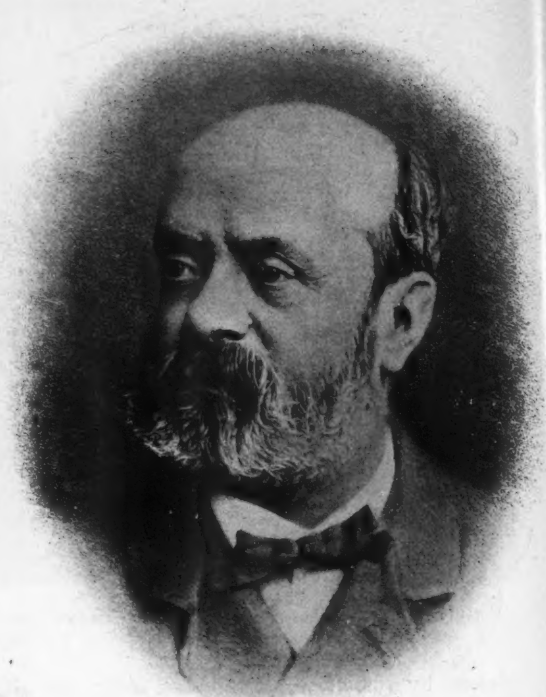
ALPHONSE DAUDET AND FRÉDÉRIC MISTRAL

hall, and installs again the throne-room of that vast sumptuous *château* where popes and empresses were wont to sojourn.

The Provençal language is that palace magically restored. The peasant's son who wrought the wonder is our poet, Frédéric Mistral.

Mistral and Paul Mariéton are to-day—as they were in company with the late Joseph Roumanille, Theodore Aubanel, Felix Gras, Anselme Mathieu, Paul Arène, and the rest but yesterday—the shining lights and active propagandists of the *Félibrige*, or renaissance of Provençal language, literature, and song.

Their ideals are not only poetical and literary, but social and political as well. It is, broadly, a work of decentralization in which they are



TH. AUBANEL

engaged. They would, by restoring to these provincial peoples of the South their heritage and individuality, seek to counteract the overweening intellectual autocracy of Paris. They would aid the provinces to develop a proper pride in their own history and genius, and to cultivate their capacity for independent achievement. The key to this re-awakened power is the language. Already, as Mariéton eloquently proclaims, the *Félibrige* has demonstrated the contemporary existence of a legendary meridional race, which centralization can no more obliterate than it can turn the course of the Rhone, or level down Mont Ventoux.

The movement launched fifty years ago by the appearance of Roumanille's "*Provençal Tales*,"



FRÉDÉRIC MISTRAL



THE FOUNDERS OF THE PROVENÇAL RENAISSANCE

and triumphantly carried on by the success of Mistral's "Mireille," finds expression to-day in the periodical "floral games," or poetic contests, a direct survival of the joyous age of Clémence Isaure and the Courts of Love; in the annual dramatic festivals of Orange, where the artistes of the Comédie Française perform Greek tragedies in that monumental Antique Theatre, the best-preserved specimen of such classic architecture in existence; and in the fêtes of Sainte Estelle, May 21st, throughout Provence, leading up to fervid communal demonstrations in the old Roman arenas at Arles and Nîmes.

It is at Nîmes, my own home, that I have dreamed of establishing a new lyrico-dramatic stage, on broadly classical lines, yet popular and essentially of to-day—not to say for the future!—as a kind of complement to that at

Orange. The works presented at the Orange theatre are severely tragic—such as the "Eumenides" of Æschylus, the "Œdipus" of Euripides, the "Antigone" of Sophocles. The lyric element in them is, of course, subordinate, of purely classical and archaic character. For Nîmes, we should desire something livelier, with more music, modernized in form and spirit. Operas like Gluck's "Iphigenia in Tauris," "Armide," or "Orpheus and Eurydice," might be highly effective here. The new-school lyric drama and symphonic-operatic music, as exemplified in the well-known works of Boïto, Massenet, Saint-Saëns, Bizet, and Mascagni, for instance, would furnish a plenty of appropriate material, to be supplemented with revivals of "Mireille," "Calendal," "Magali," and other musical settings of stories from the poets of Provence.

Above all, the work of the



JOSEPH ROUMANILLE



MME. EMMA CALVÉ

jeunes—the young and as yet unknown lyric dramatists and composers, of whom there is an interesting brood, in France—should be exploited on that Bay-reuth-like stage which we Félibres and Cigales hope ere long to see installed at ancient Nîmes. The country is full of talent, which only needs a little organization and encouragement to produce unprecedented results. Among the peasants, fine singing voices and a musical ear are the general rule. What splendid material for grand choruses!

And these lyrico-dramatic performances should be given under the open sky, at sunset, in the cool of the early evening—just as in the brave days of old. They would be preceded by the popular games in the arena, which are a principal feature of all our holidays. Fancy a bull-fight—not the sanguinary Spanish spectacle, but the milder and

more or less farcical sport of the Provençal and Landaise *courses*—witnessed by twenty-five or thirty thousand people in the ruined Roman colosseum, and then, immediately following, a gala performance of "Carmen"!

Last summer (1903) I occupied my vacation-time in forwarding the production of a home-made music-drama in one act, entitled "Maguelon." It was an experiment, and I think a successful one, in pure Provençalism. The story is local, of the present day, relating to the smugglers on the Spanish frontier. It is a romantic little love-tragedy; and the heroine, according to my notion, combines Carmen-like traits of coquetry with the sombre passion of Santuzza. The songs are all in our Spanish-sounding Provençal, and the musical themes are mostly popular country airs, which I collected myself—much as Bizet did for "Carmen" and "L'Arlésienne."

But "Maguelon" is only a tiny bunch of grapes from that vast artistic vineyard of the Midi. There is literally the land of Romance—the kind of romance that seems especially to lend itself to the inspiration of comedy, tender sentiment, and song. Its keynote is joy—not, indeed, the sensuous joy that is mere passive idleness and the renouncement of life's struggle, but rather the continual striving, through real conquests of action, towards the triumph of liberal ideas and broad freedom of living. Its poets all would fain be the apostles of light and love.

I know that to use the words "love" and "joy" in the sense attached to them in our modern work-a-day language is hazardous, as they are far from expressing the ideas of their original association in the poetry of the Troubadours. These twelfth-century poets of Provence, let us remember, represented the gradual transformation of the brutal and turbu-

lent force of the feudal soldiery into a refined and well-organized power of civilization for the defence of society and the Church. The contagious influence of their generous gayety made them welcome in those courtly castles which too often were the abodes of semi-barbarous cruelty and rapine. Their gentle art, devoted to the cultivation of sentiment and blitheness, practised at its best in no spirit of self-seeking, but with ideal and chivalrous aims, could charm the most unguarded moments of private life. And so, in the course of a century or two, it was enabled to influence public opinion, at a time when printed literature did not exist nor the dramatic stage exert its power.

Love, according to these Troubadours, is the ultimate and highest principle of all virtue, of all moral merit, of all glory. Wherever love exists, it manifests itself by a certain impulsive disposition of the soul, which the poets designated by the name of *joi*. This ancient Provençal word, in the delicately-shaded refinement of the language, has two forms, one masculine and the other feminine, which are not employed indifferently, but serve to indicate positive differences in the same object, like those which nature has established between the two sexes. Thus, *joi*, the feminine form of *joi*, expresses a passive pleasure or delight; whereas the masculine word indicates something energetic, a certain happy exaltation of the sentiment and charm of life, which tends to manifest itself by actions and efforts worthy of the one beloved.

The "joy of love," therefore, in the Provençal acceptance of the phrase, is a kind of perennial enthusiasm, forever exploiting itself, seizing all occasions accidentally offered—and when they are not, creating them! The metaphysics of the subject are very precisely formulated.

There are [says the singer of Azalais de Beaux] four degrees in love: the first is that of the *hesitant* (*feigneire*); the second, that of the *suppliant* (*pregaire*); the third, that of the *accepted one* (*entendeire*); and the fourth, that of the *lover* (*drut*).

He who would fain love a lady and often goes to court her, without, however, venturing to talk to her of love, such a one is a timid *hesitant*. But if the lady does him so much honor and holds out such encouragement to him that he dare tell her of his anguish, then is he justly termed *suppliant*, or suitor. And if by talking and by praying he succeeds so well that she retains him and gives him ribbons, gloves, scraps of handwriting, or perhaps even her portrait in miniature, he is, in a fashion, elevated to the rank of an *accepted one*. If, finally, it shall please the lady to concede her love by means of a kiss to her loyal servant, she then makes him her *amic*—her friend, or lover.

But, it has been said, judging from the narratives of the lives of some of the most distinguished Troubadours, their ruling passion evidently was not only to sing of love and make it, but to make it to other men's wives. Certainly there are examples enough to establish such a case. Yet it is also an undoubted fact that in the most elevated theory and practice of chivalric love, the element of sensuality was entirely eliminated from the relations subsisting between the chevalier and his lady. In that age, moreover, marriage was, as a general rule, reduced to terms of immediate and grossest necessity. Love and sentiment did not, perchance, enter into the contract at all. A woman could only feel the true dignity of her sex, and as a moral being, in relations where everything on her part was a gift, a voluntary favor—and not in relations where she had nothing to refuse, or where she could no longer attach a value to anything that might be desirable in her. A favor accorded to a lover might be the reward or the condition of an heroic action, and this favor might, on that account, itself assume the appearance of a moral act. Such could not be the case with a favor accorded to a husband; for, however acceptable it might be to the latter, it was his due. It was equally lost, then, either as an incentive to a noble action, or as a reward for one already accomplished.

Throughout all the really characteristic and serious poetry of the Troubadours runs more or less of this sentiment, so spiritedly expressed by Raimbaud de Vaqueiras:

He really knows nothing whatever of *domnei*, that is to say, of love, who desires complete possession of his lady. The love which turns into reality is no longer love. The heart never bestows itself or any of its favors as a debt. It has other reasons. It is sufficient for the lover to have rings, and ribbons, and writings from his lady, to think himself an equal to the king of Castile. If he receives a picture from her, and perhaps a kiss, this is enough (and almost too much) for genuine love. The least thing further is pure mercy.

On this principle of pure love existing on another and a different plane from that of formal wedlock, many of the famous decisions of the ancient *cours d'amour*, or Courts of Love, are founded. For example, here is a case which Eleanor of Poitiers was called upon to decide: A chevalier loved a lady who, being already affianced to another lover, could not respond to his advances. Unwilling, however, to leave him utterly hopeless, she promised to accept him as her servant, in case she should happen to lose the other chevalier, already in possession of her heart. Shortly afterward she married the latter of the two, whereupon the former, to whom she had made the promise, demanded its fulfilment. "But, I owe you nothing on that score," affirmed the married lady, "since, so far from having lost the chevalier I loved, I have taken him for my husband." Eleanor, being appealed to for settlement of the dispute, condemned the lady to keep her promise, on the ground that she had really lost her first lover—by marrying him!

The heroes and heroines of "celebrated cases" in the Courts of Love, the knights who figure in Provençal legend, chronicle, and song, in the dialogues and *tensons*, or *contencions*, of the mediæval Troubadours, are not mere lay figures of chivalric fiction. They are real historical personages, who served as models for the romances of the past, and who offer the richest kind of material for the lyric dramas of the future. The theses of these colloquial comediettas and vaudevilles of old Provence are infinite in number and variety, and full of dramatic possibilities. I cannot refrain from pre-

senting two or three specimens, in briefest outline.

Here is a twelfth-century narrative of the seignor Boniface, Marquis of Montferrat: It appears that Boson d'Anguilar, a friend of Boniface, loved desperately a young lady named Isaldina Adhemar; but the parents of the latter were unwilling to let him have her in marriage. Fearing—doubtless with good reason—lest she might be carried off by violence, they put her under the protection of Albert, the Marquis of Malaspina,—one of the ancestors of the Malaspina who at a later period rendered unforgettable hospitality to Dante, while the latter was a fugitive and an exile. Boson d'Anguilar, deprived of the object of his adoration, fell sick, and lay nigh unto death. There was but one way to save him, and that was to return to him his lady-love. To do so it was necessary to go and take her by main force from the château of Malaspina—a task which Boniface undertook, in a thrilling nocturnal expedition. The Marquis stormed the château, seized Isaldina, carried her away on horseback, and gave her to the ardent youth who fancied himself—and therefore actually was—dying for love.

The following question was asked of, and answered by, a loyal Troubadour—who, by the way, was also a monk: Which is preferable—to be beloved by a lady, to receive from her the most desired proof of it, and then to die immediately after; or to love her for many years without being loved by her in return? The chivalrous answer was: "I would rather serve my lady, without any recompense whatever, than die after the reception of the first. For in loving my lady, I shall perform whatever my good love commands—I shall be valiant and brave, and I shall signalize myself by many a noble deed."

Before the Court of Love over which Queen Eleanor presided, this delicate case came up: A chevalier, A., who had been regarded with favor by his lady-love, B., begged her permission to bestow his homage on another mistress, C. She granted his request. At the end of a month he returned to B.,

declaring that he had never besought any indulgences or desired any favors of affection from C., whom he had so obsequiously courted, and that his only object had been to put to the proof of constancy his first- and best-beloved friend, B. What should B. do?

Eleanor's decision, in this instance, did *not* favor the chevalier.

Another question propounded was

Fontsegugne, near Avignon, and organized for their life-work. The seven included Mistral, Roumanille, Aubanel, and Mathieu, all of whom have nobly fulfilled their mission, and whose works to-day are world-famous.

Mistral, in addition to writing his epic and dramatic poems—"Mireille," "Calendal," "Nerto," "La Reine Jeanne," "Les Iles d'Or," "Le

*quand lou may de mai fleurit,
tous volon vivre,
e quand lou soleil sourit,
tous lou van boire
gissin . l. bon Provençaux,
voulon èssre l. canson
de la joulesade
e de la maiado*

H. Mistral

Quand fleurit le mois de mai,
tous veulent vivre, — et quand
sourit le soleil — tous vont le
boire : — nous autres, les bons Provençaux, —
nous voulons être les courtiers — du
soleil qui luit — et des fleurs de mai. —

A POEM BY MISTRAL

this: Two men are married—the one to a lady who is beautiful, amiable, and good, the other to a wife who is ugly and disagreeable. Both husbands are jealous. Which of the two is the greater fool?

These few random illustrations may serve to show the splendid possibilities, origins, and foundations upon which the modern Félibrige rests. The word *félibre* itself is full of the mystery of ancient classical association. It is probably an inheritance from the Greek colonies in Provence, and occurs in an old canticle attributed to Saint Anselme, wherein the Virgin is described as finding the child Jesus "amidst the seven félibres of the law." And so, as Félibres, doctors, or revelators of the renascent literature and song of Provence, in the year 1854 seven native poets foregathered in the castle of

Rhone,"—has compiled the monumental "Trésor du Félibrige," a dictionary comprising all the riches of the langues d'Oc. The written Provençal language of to-day is the Provençal of Mistral, in the same degree that modern Italian is the Italian of Dante. It is the Arlesian dialect, extended and enriched by the imprints of the various patois poets and demi-Provençalists scattered between Nîmes and Marseilles, the whole amalgamated, codified, and purged of the barbarisms that disfigure it in vulgar speech.

Roumanille in his tales and songs, Aubanel and Mathieu and Gras in their impassioned lyric verses, while true to the spirit as well as the letter of the old Troubadours, have also touched notes of wistful tenderness which are distinctively modern. Paul Arène, too, in some exquisite lines dedicated

to "Jehanne," echoes in elegiac tone a sentiment oft expressed by the poets of chivalry, when he says:

Les amours irréalisés
Sont encore les seuls fidèles.*

Religion and patriotism, equally with love, are the inspiration of the new Troubadour. I have a book of songs by Roumanille, entitled "Li Nouvé," or Noël's, being a group of Christmas legends, all told in the most naïve Provençal, and set to simple folk-music. The gem of the collection is "The Blind Girl," and I can never sing or hear it but sudden tears rush to my eyes:

LA CHATO AVUGLO
(The Blind Girl)

It was in Bethlehem, when in the manger lowly
Jesus was born,
Upon the straw He lay, the wondrous Babe and holy,
That blessed morn.
Of the glad "Gloria" by angels sung, still trembled
Faint harmonies,
And from Judea's plain the shepherd-folk assembled
Fell on their knees.

Now, in that time, 't is told, when earth was filled
with gladness,
One mournful maid,
A poor child blind from birth, knowing but night
and sadness,
Wept as she said:
"Mother, leave me not here alone, whilst all are
going
The Babe to see.
How canst thou at His feet kneel and caress Him,
knowing
Thou leavest me?"

"Thy disappointment, child," replied the tender
mother,
"I share with thee.

* All earthly passions change and pass,
And what is won, is soon misprized.
The only constant love, alas!
Is that for aye unrealized.

But to thine eyes, alas! one place is as another—
Thou canst not see.
Until the twilight-tide, be thou content with wait-
ing,
And then, my pet,
We will return again, all we have seen relating
For thee, *pauvrete*."

"I know it, mother dear—I know that night
eternal
Darkens my ways.
Upon that infant face of loveliness supernal
I may not gaze.
Yet, blind, I can believe—though sightless, still
adore Thee,
Christ-child divine!
Grant only that my hand feel as I bow before Thee,
One touch of Thine."

So earnest was her prayer, so piteous her pleading,
Who could say nay?
And Bethlehemward at last, the mother her child
leading,
They took their way.
There, when the poor blind girl, with glad emotion
sobbing,
All tremblingly
Took Jesus' little hand to press to her heart's
throbbing,—
Lo! she could see.

This may not be "joyous," in the lighter mood,—and yet it is at heart true Félibrige. As the lily blooms, and gladdens all the air around with perfume, so the human heart should expand and give out all the sweetness of its thought. In that way alone, joy is fully achieved.
"Adonc, courage!" cries Mistral, "vous verrez la terre promise par les poètes."

Ask them, What is the Félibrige? and they will answer you: "It is a fraternity, gay, amicable, full of simplicity, and of freedom. Its wine is beauty, its bread is goodness, its path is truth. It takes the sun for torch, it draws its science from love, and places its hope in God."

The Artistic Temperament and Its Expression

By EDWARD FULLER

AMONG the frequent clever observations in the volume of essays to which Mr. Chesterton has given the provocative title, "Heretics,"* is one that presents in a novel but forcible fashion the essential distinction between men of genius and men of talent. It is not necessary at this late day to revive a somewhat futile subject of debate; but the doctrine of *l'art pour l'art*—unimpeachable enough in the abstract—has led to so many vagaries in practice that its limitations as a code of life may well be set forth.

The artistic temperament [says Mr. Chesterton] is a disease that afflicts amateurs. It is a disease which arises from men not having sufficient power of expression to utter and get rid of the element of art in their being. . . . Artists of a large and wholesome vitality get rid of their art easily, as they breathe easily or perspire easily. But in artists of less force the thing becomes a pressure, and produces a definite pain, which is called the artistic temperament. Thus, very great artists are able to be ordinary men—men like Shakespeare or Browning. There are many real tragedies of the artistic temperament, tragedies of vanity or violence or fear. But the great tragedy of the artistic temperament is that it cannot produce any art.

This, like much of what Mr. Chesterton has to say, is only superficially paradoxical. It applies, not merely to Whistler, who is the particular artist under discussion, but to hundreds of others as well who have fallen short of supreme greatness. People argue that Bacon wrote Shakespeare's plays, Mr. Chesterton goes on to note, because in the common affairs of life Shakespeare behaved like any ordinary mortal. The element of simplicity, however, is usually one of the component parts of genius. It must be admitted that Whistler was a remarkable artist; but is not his tendency to pose reflected unfavorably in his work? No one can

think of Raffaele or Michelangelo as satirizing his rivals and mocking his admirers. Mr. Chesterton has infallibly put his finger upon the weak point in a brilliant man. And in the briefer paper upon George Moore he follows a similar line of thought. Mr. Moore is not, of course, as great a man as Whistler; but he has accomplished less than he might have done by reason of his inability to efface himself in his art. "Mr. Moore's egoism," says Mr. Chesterton, "is not merely a moral weakness, it is a very constant and influential æsthetic weakness as well. We should really be much more interested in Mr. Moore if he were not quite so interested in himself." The personality of the artist, it is true, may have a place in his art. Perhaps one might say that it must have a place. But it is fatal to weary the reader with your personality. Every man is not a Montaigne or a Lamb; and Mr. Moore is little more, to quote Mr. Chesterton again, than a bundle of "quite clever and largely conflicting opinions."

It would be unfair, no doubt, to turn these words against Mr. Chesterton himself, and say, *De te fabula narratur*. But the genuine insight displayed in the two essays quoted makes the inconsistencies and flippancies in which the writer too often chooses to indulge all the more distressing. The ways of paradox are quaint, as the pirate king said, but their quaintness lies partly in the infrequency of our wanderings in them. In the country of the blind the one-eyed man is king. In the glare and glitter of Mr. Chesterton's verbal pyrotechnics the plain rational statement of the obvious becomes a relief. This is a real fault, and it is a fault that obscures many merits. Between the covers of "Heretics" there is not a little excellent critical doctrine. Yet the writer ought to trust his readers to understand him

*"Heretics." By G. K. Chesterton. New York and London: The John Lane Company. \$1.50.

without preliminary shouts to attract their attention. To call St. Peter a "snob" may make people "sit up." But really there is nothing illuminating in the epithet. It must not be understood that Mr. Chesterton offends in this way constantly. He can write soberly when he pleases.

Every essayist should feel a certain property in Montaigne. His reputation as father of the essay is less fictitious than many literary paternities. The work which goes under the name of "Plutarch's Morals" may have suggested something to him; or he may have got a hint from the "Dialogues" of Lucian. But the essay as it came from the great Gascon was his own creation. Whether by intention or by accident, he first realized the advantages of a form capable of such variety. Beginning with the haphazard linking together of his own thoughts and the thoughts of others, he achieved in the end that substantial unity which is the very body of art. In the admirable biography* which Professor Dowden contributes to a new series edited by Dr. Jessup—a series of "French Men of Letters" on the general lines of the familiar "English Men of Letters"—Montaigne's life and work are considered with sympathetic discretion. The life is revealed so fully in the work, indeed, that if one avoids fine-spun deductions from insecure assumptions one can hardly go far astray. Montaigne was emphatically a genius of the larger sort. He analyzed himself, to be sure, but nothing of the *poseur* colors the analysis. His extraordinary influence, from his generation to ours, has rested upon the fact that his prime motive was his healthy curiosity about human nature: "Look in thy heart and write." Montaigne followed the counsel of Sidney's Muse, though with a difference. Professor Dowden quotes from the "Apology for Raimond de Sebonde" a passage which he thinks may have suggested Hamlet's "What a piece of work is a man!" The parallel is not fanciful, for Shakespeare was obviously a reader of Montaigne. But

the passage in itself is a picture in little of Montaigne's whole philosophy, if such we may call it. How does man explain himself? he asks. What is his commission from the Divine? How may he "enjoy loyally his being"? Montaigne studies himself as the one man he knows thoroughly, hoping to explain the mystery. "The fairest lives, in my conceit," he says, "are those which adapt themselves to the common and human model, with order, but without miracle, without extravagance." This is not, after all, an easy doctrine of hedonism, as Professor Dowden suggests. If conduct is three fourths of life, it is a philosophy going pretty close to the roots of things.

The summary of "The Spirit of the Essays" given in Professor Dowden's pages is in the main just and discriminating. It is possible, however, that he credits the essayist with a greater degree of scepticism than he possessed. The question, *Que sçay-je?* may represent Montaigne's attitude to a certain extent; but it did not appear on the title-page of his essays until after his death. The truth seems to be that, while he was no ardent believer and certainly had nothing of the spirit of mysticism, he was, intellectually at least, a consistent Catholic. He recognized the dangers of Calvinist intolerance. He lived in a time of moral and political discontent, and his temperament inclined him, not to pessimism, but to a recognition of the vanity of human wishes. This is quite a different thing from scepticism. It is fairer to say that he had something of the disillusioned yet not bitter wisdom of Shakespeare—that he did not ask too much of human nature, that he understood its follies, but that at the same time he had a kindly, half-humorous compassion for its weaknesses. If the style is the man, such an attitude is reflected in the style of Montaigne. It has ease and freedom; it is not without provincialisms to give it flavor. Its virility is demonstrated by the circumstance that it survived the artificialities of the next two centuries. There is only one other writer whose name could as appropriately head a series of

*"Michel de Montaigne." By Edward Dowden, LL.D. (French Men of Letters.) Philadelphia and London: J. B. Lippincott & Co. \$1.50 net.

"French Men of Letters" as that of Montaigne; and this writer is Rabelais. Neither succumbed to the influence of that criticism which had its apotheosis in Boileau.

Curiously enough, Mr. Paul Elmer More wishes that there had been a Boileau in English literature. "A man of authority" was needed in the days of Elizabeth, he thinks, to teach Shakespeare and his contemporaries their business. Such an one would have eliminated "the relics of barbarism" and prevented "the miserable contrast" between those days and the days of Anne. Mr. More is a critic of many merits, and his "Shelburne Essays,"* reveal a penetrating and cultivated intellect. But it is obvious that he is less comfortable in the æsthetic environment of the sixteenth century than in that of the eighteenth. The faults which he points out in the Elizabethan sonneteers undeniably exist; but there are many compensating merits which destructive criticism passes over; and the faults are, in truth, but the defects of the virtues. Lack of academic perfection is, on the whole, too severely reprobated by Mr. More. The first fruits of the Renaissance in England could not have been other than a luxuriant growth. The pruning hand of a Boileau would have run some risk of spoiling the harvest. After all, every age must express itself after its own fashion. It is a question open to argument whether English literature gained so much, all things considered, when the critical spirit had its opportunity. Dryden was "a man of authority," and a sound critic besides, but one may permissibly doubt if we should have cared greatly for a Marlowe or a Jonson moulded by him. Witness the results of his practical application of authority to Chaucer. And Mr. More himself, who, as has been said, emphasizes matters of form and style, discloses the limitations of his literary sympathies with his assertion that Shakespeare evades our enquiries "just because he has no answer to

give." This comes too close to Voltaire's barbarian theory to be acceptable to English readers. Mr. More further declares that Shakespeare has no "vision of life" such as Dante and Milton have. It is perfectly true that ideas have often been read into the plays which Shakespeare never harbored. He drew life as he saw it, and his characters were not symbols designed to illustrate a philosophy. But to say that his mind was not engaged with the great problems with which life is full—and this is apparently what Mr. More's denial that he had any vision of life means—is to say that he does not belong among the world's greatest writers. That is a paradox which Mr. More probably would not undertake to defend.

It is clear from the essay on Sainte-Beuve, indeed, that Mr. More values "restraint" above some other qualities. He gets to the root of the matter, at any rate, when he says that the springs of Sainte-Beuve's critical art lie in "his treatment of literature as a function of social life, and his search in all things for the golden mean." And the literature and language of France—so Mr. More quotes M. Brunetière—are "pre-eminently social in their strength and their weakness." Indeed, Mr. More's own critical code may be revealed in the sentences which follow:

I am even inclined to think [he says] that these qualities explain why England has never had, and may possibly never have, a critic in any way comparable to Sainte-Beuve; for the chief glory of English literature lies in the very field where French is weakest, in the lonely and unsocial life of the spirit, just as the faults of English are due to its lack of discipline and uncertainty of taste. And, after all, the critical temperament consists primarily in just this linking together of literature and life, and in the levelling application of common sense.

This is admirably put, whether one agrees with it or not. In the essays that deal with writers to whom the principle best applies, whose artistic temperament found expression within certain definite bounds, Mr. More is at his best. What he says about Sterne is a case in point. His remarks on

*"Shelburne Essays." Second and Third Series. By Paul Elmer More. New York: G. P. Putnam's Sons. Two vols., each \$1.25 net.

Cowper and Crabbe are equally discerning. But how much lack of sympathy means may be gathered from his assertion that were he forced to choose he "would surrender the wind-swept rhapsodies of Swinburne for the homely conversation of Whittier." The theory that Swinburne is nothing but a melodist without intellectual ideas is one which has obviously misled him, as it has misled other critics. Surely it is a sad case of Homer nodding when a writer so widely informed and so discriminating as Mr. More draws such an exaggerated contrast.

The distinction between English and French literature noted by Mr. More is touched upon also by Mr. Edmund Gosse in the paper which concludes his interesting volume, "French Profiles." * This paper, read before the Société des Conférences in Paris last year, deals with "The Influence of France Upon English Poetry." The subject has a charm for students of literature which is not easily exhausted. Mr. Gosse does not pretend to consider it fully, but what he says is stimulating and suggestive. His agreement with Mr. More is indicated in his remark that "while in France poetry has been accustomed to reflect the general tongue of the people, the great poets of England have almost always had to struggle against a complete dissonance between their own aims and interests and those of the nation." Mr. More would probably not agree with him when he adds: "The result has been that England, the most inartistic of modern races [is England a race?], has produced the largest number of exquisite literary artists." Such a statement is certainly open to question. It might apply to the poetry of the two nations; it could hardly apply to the prose. But to Mr. Gosse's main thesis no objection need be taken. The two literatures, perhaps by reason of their very unlikeness, have reciprocally influenced each other to a very marked degree. This was especially the case, of course, when the English writers of the Restoration looked to France and

when the French writers of the Revolution looked to England. But it is less generally understood that, as Mr. Gosse points out, French models were definitely rejected by the Elizabethan poets and dramatists. Possibly the English Boileau whose absence Mr. More regrets would have had little weight as an advocate of the French cult.

It is with modern French writers that Mr. Gosse's volume is mainly concerned; and he has chosen writers whom the English public as a rule has failed to appreciate. He modestly says that foreign criticism must necessarily be more or less indirect. Nevertheless, he has endeavored to follow the tradition of French criticism while preserving his independent point of view. Nor has he, in fact, failed in sympathy with his subject. He is at his best, on the whole, in dealing with the writers least known or most difficult to appreciate—with the little Circassian slave, Mlle. Aissé, with Alfred de Vigny, with Barbey d'Aurevilly, with Ferdinand Fabre. This oddly assorted quartette indicates the range of Mr. Gosse's observation. He is less fortunate with Daudet, with Zola, with M. Paul Bourget. Some of these essays suffer a little by the fact that they are apparently reviews written at different times and strung together upon the most tenuous thread. If a thing is worth doing at all it is worth doing well, and Mr. Gosse owed it to his readers to rewrite and revise more diligently. But his book is an agreeable and profitable one.

The name of Oscar Wilde suggests in a peculiar degree "the tragedy of the artistic temperament"—not that he could produce no art, but that his lack of moral sanity led him to cherish a dangerous sympathy with decadence. It is well-nigh startling to read in the volume of essays gathered together under the title, "Intentions," * his sketch of the forger and poisoner, Wainewright. This man has been practically forgotten; yet he was a poet, a painter, a critic, as well as a

* "French Profiles." By Edmund Gosse. New York: Dodd, Mead, & Co. \$1.60 net.

* "Intentions." By Oscar Wilde. New York: Brentano. \$1.50 net.

friend of Lamb and Macready and Talfourd. If he fell short of genius, he was none the less a man of fine perceptions and cultivated taste. He escaped the full penalty of his crimes, but he was transported as a convict to Van Diemen's Land. In telling Wainwright's story did the possibility of his own similar doom occur to Wilde? His theory of the artistic temperament is revealed, at any rate, when he remarks that "the fact of a man being a poisoner is nothing against his prose," adding that "the domestic virtues are not the true basis of art, though they may serve as an excellent advertisement for second-rate artists." The fallacy involved is sufficiently clear. There is, it is true, a distinction between art and morals. A bad man may be a good poet. A good man may be a bad poet. But the art that is morally unsound is bad art. It is this moral unsoundness that vitiates the work of Oscar Wilde.

He would make living an art, not of the internal, but of the external man. Outside of the domain of morals his perception is usually acute. In the essay on "The Decay of Lying" his paradoxical argument that nature imitates art is both suggestive and amusing. His protest against "a low form of realism" is sensible and just. But when he most looks the innocent flower he is the serpent under it. Mr. Gilbert was not unfair to the tenets of the so-called "aesthetic" school when he satirized them in "Patience." The fact that Wilde was capable of writing such excellent criticism as is found in the essays on "The Critic as Artist" deepens one's regret for a really fine intelligence blighted by moral dry-rot. "Intentions" is an interesting book to the student of literature; it contains much that is well put; but even its virtues are vitiated by a false conception of the real meaning of life.

Books of To-day and Books of To-morrow

DEAR BELINDA,—

I well remember, some year or so ago, a charming flaxen-haired lady, who looked as though she had just stepped out of a band-box, coming to me and asking me if I had read the books written by Frank Richardson. So intense was her expressed admiration of this author's books, that at the moment a horrid calculating worldly feeling overcame me, and I suspected that she had just had a pleasant interview with Mr. Richardson. But time has gone on, and I have lost my worldliness and become simple and simple-minded in this year of grace, and so I took up Mr. Richardson's new book, "The Secret Kingdom," just published by Mr. Duckworth, hoping that I might be amused. As a book of high spirits and excellent fooling it is first-rate. For its dissertations upon whiskers alone it is worth reading. Every one, from Belgravia to Bayswater, should read it. I now believe in the flaxen-haired lady, and I believe also in Frank

Richardson. He is a fearless humorist, as the following remarks will, I hope, show:

Lily, Duchess of Marylebone, was of an age when a prudent woman should be thinking of her Maker rather than of her dressmaker. Yet in spite of her age—sixty; in spite of her life—vile, she retained the figure of a *débutante*, with many other charms to match. Young men had loved her for her hair alone, and among the proudest possessions of various fortunate old gentlemen is cherished a complete wig, as "a souvenir of your Lily's undying love." She only employed the best paint, guaranteed sterilized and hygienic. Her eyes were not artificial. Ill-natured people said that Lily, Duchess of Marylebone, had murdered her first husband and a second footman, and that this, "the last of the Duchesses," had, after doses of morphia, hinted flipantly at these crimes. She had been so busy all her life marrying her daughters that, as she herself said, she had not been able to find time for any morals. All her six sons-in-law were Cabinet Ministers. The Duchess had a beautifully graduated bowing scale. "To solvent peers, society paragraphists, and millionaire Jews, Lieut.-Colonel Newnham Davis, and Mr. William Gillett, she bowed as to her

equals; to normally rich Jews, actor managers, and great men, her bow implied her permission to walk the earth till further notice. Ordinary people only received a bow not easily discernible at a distance from a hiccough." When Blobbs, otherwise the Earl of Plymouth, asked her Grace the question, "Getting good terms for catering this year?" she replied somewhat pathetically that "Radical M.P.'s assorted are now as low as half a crown. Eminent novelists and R.A.'s are really hardly worth supplying, especially as I have sometimes to pay their cab fares out of my own pocket. But 'dancink' men, guaranteed non-alcoholic," added the Duchess, "are 'fetchink' good prices. Rural Deans and Prebendaries are flat this season, but I look forward to a rise in Suffragan Bishops. I've got my eye on one or two who are quite 'charmink.'" The one occasion when the Duchess may be said to have been fairly caught out was when she unexpectedly burst into tears, not having previously put on waterproof paint. "Blobbs," already referred to, was the late Duke of Marylebone's first cousin—a mere wisp of a man and a superstitious alcoholite, who believed that it was unhealthy to get drunk before lunch. He was a *roué* of the old school, "with one foot in Carlsbad and the other in Kensal Green." "Blobbs" had a yacht called the *Jonah*. Some said it was no better than a sardine tin. It was suggested that the name *Jonah* was an unlucky name, but this Blobbs would not admit, for he asked, "Who else ever got home safely after spending Friday to Monday on board a whale? Jonah invented the week end. Many and many a Bargrave-Deane party have I given on the *Jonah*. Why, a model of it was produced in court once in a famous divorce case."

The heroic person who stalks through "The Secret Kingdom" is Paul Peterson, and before we are half-way through the book—consult page 136—forty-eight miscellaneous wives, widows, and maidens had definitely hinted that Paul was for them the man of men. Paul was extraordinary in many ways, and in one thing in particular he was unique—he had spent his allowance of ten thousand a year precisely. Not a penny more, not a penny less. "For a man of twenty-three," says Frank Richardson, "to spend exactly ten thousand pounds in a year is no mean achievement—if he has it. There are many young men in London who spend this amount of money with ease and elegance. But they have n't got it. Motor-cars require repairs; his motor-

car requires another motor-car to do its work, "and then of course eye-glass cords and doing-good run away with money." We have not done with Paul Peterson yet. The pages of "The Secret Kingdom" are too attractive. Something more must be said about Paul's love affairs. As already stated, forty-eight of the great army of unattached had admitted an aching void for Peterson, so no wonder that he upon occasion dropped into poetry of a very high order:

Oh, woman, in our hours of ease
You gladly sit upon our knees.
Lo! pain and anguish rend the brow,
And where the dickens are you now?

The principal candidates for the affections and fortune of Mr. Paul Peterson were Miss Amanda Dolorosa, a famous authoress, and Miss Nutt, an American lady, with whom we will deal later. For the present moment Miss Amanda Dolorosa shall claim attention. She was only nineteen years old, but had already probed to their depths all possibilities of human sin. For her books she always drew direct from life. "The isolated sensations of crime and scandal, recorded regretfully by the press, fructified in her brain. . . . And yet Amanda was not an ugly woman."

Her last book was called "Man, Indeed!" Many suburban households preferred it even to "Cabs that Pass in the Night." It had run through twenty editions. But Amanda's books were not all that they should have been, for even our friend Lily, Duchess of Marylebone, had been obliged to discharge one of her maids for reading one of them entitled "The Deuce, Some Duchesses, and Diabetes." Like all successful novelists, Amanda had ambitions to write plays, and what time she could spare from watching her adored Paul Peterson was given to attracting the attention of Mr. George Alexander. She had written a play "in the Belgian fashion," entitled "All-in-vaine and Yforgette." In the last act Mr. George Alexander was to carry a symbolic banner. Plays written in the Belgian manner are apt to be a little depressing, and from a glance at

the first and second acts of "Allinvaine and Yforgette" I should doubt if Mr. George Alexander would attempt it. The dialogue of this play proceeds through two pages of Mr. Richardson's delightful book, but these may be skipped if so desired without spoiling the sequence of the story or checking any laughter.

Lady Mucklebogie was a *petite blonde*, "with marked peroxide tendencies." She was famous for her afternoons. Her chief hobby was secret poisoning, but as there is one law for the poor and another for the peer, and none at all for the peeress, Scotland Yard ignored her crimes. When Amanda accepted Lady Mucklebogie's invitations she rang up *The Morning Star*, and requested the insertion of the following paragraph:

Much to the delight and surprise of Lady Mucklebogie, Miss Amanda Dolorosa (who always keeps her word, not only to the public, but to her friends) rose from her bed of sickness to be present at her exceedingly swift reception. The popular authoress looked pale, but very beautiful, and wore a simple frock of écreu-colored batiste trimmed with priceless lace, and graciously received the homage of those whose vices she has so scathingly exposed. Several Princesses were also present.

But it was useless for Amanda to discuss her great work with Lady Mucklebogie, because that lady's favorite and only authors were Romeike and Curtice. "What wonderful collaborators they are," remarked Lady Mucklebogie. "Tell me," she added, "in literary circles is Romeike considered a greater artist than Curtice?" "I think they both do conscientious work," muttered Amanda. When Blobbs encountered Amanda he just moved away, saying to himself: "Deuced fine girl, but ink in her veins instead of blood—deuced anæmic ink."

Mr. Hiram P. Nutt, already referred to, was the Electrocution King, which means that he had invented an electrocutor. "You go into it a Congressman and you come out a corpse." But

Hiram P. Nutt was equally famous for his daughter Mamie, who is much in love with Paul. Mamie Nutt spoke rapidly, with a charming "hominy-cum-popcorn accent that was like a breath of Tutti-frutti chewing-gum on the succotash fields of Waydownville, Wisconsin." In appearance she combined the dignity of a Gibson Girl with the animation of a musical comedy soubrette. Paul called her his pet in petticoats. Mamie's drawback was her mother. "You can't do nothing with mommer. It's a great grief, but mommer will be hayseed till the last trump." "Mommer" lacked tone all round. Paul had a drawback also, and it was that he had no father to show, so Mamie suggested that he should go to the Stores and get one, because, she said: "My popper won't care whether you are a branch of the nobility or a tramp so long as I love you, but he won't let me marry into the Arabian Nights or form an alliance with a miracle. So just go and beg, borrow, or steal a popper, so that we can introduce him to old man Nutt."

At last Paul discovers a head-waiter of a restaurant who would oblige. The head-waiter's face wore an expression which was the epitome of comic sorrow, but his movements were brisk and birdlike, and he rather suggested a "dissipated sparrow in financial trouble." He wore mouldy "let-us-pray" whiskers. When dressed up by Paul this bogus parent wore accordeon-pleated trousers of pronounced sponge-bag design, very shiny yellow boots, yellow-ochre gloves, and he was wearing a neat nosegay of fuchsias. He was a perambulating sartorial nightmare.

When Paul had safely secured this prize parent he sent a wire to Mamie: "Got him!" The sweet girl kissed the telegram.

Your friend,

ARTHUR PENDENYS.

LONDON, November, 1905.

The Book-Buyer's Guide

ART

Bayliss—Seven Angels of the Renaissance. By Sir Wyke Bayliss. Pott. \$3.50 net.

The President of the Royal Society of British Artists stands ever in a position to speak with authority on the subject of ancient paintings, and this volume, dealing with the story of art from Cimabue to Claude, falls especially within his province where he has already made a name as a student. The seven angels are the seven messengers of painting that came to the earth between the thirteenth and the seventeenth centuries. The author studies them in their chief residences, St. Prassede of Rome, the Cathedral of Milan, Santa Croce of Florence, St. Mark's of Venice, St. Peter's of Rome, the Duomo of Parma, and Westminster Abbey of London. Fragments of the book have already appeared from time to time in the form of reviews. The half-tone reproductions of the paintings are intended only to revivify in the reader's mind any of the real splendors he may have already seen. This modest purpose they accomplish.

Capart—Primitive Art in Egypt. By Jean Capart. Lippincott. \$5.00.

This exhaustive volume dealing with the early decorative work of the Egyptians on implements and buildings, deals with its subject more from an archaeological than from an artistic standpoint. For the student of the problem of the origin of art the author has probably made a valuable contribution, with his clear text, and plentiful illustrations. For the casual reader, however, the often insisted upon details are liable to become wearisome.

Lowell—Art Lovers' Treasury. Famous Pictures Described in Poems. By Carrie Thompson Lowell. Dana, Estes. \$1.25 net.

An excellent companion volume to Miss Singleton's "Great Portraits" is this compilation of Mrs. Lowell. The reproductions of famous pictures that have been described by the poets run through the pages of this book.

McCutcheon—The Mysterious Stranger and Other Cartoons. By John T. McCutcheon. McClure, Phillips. \$1.50.

Mr. McCutcheon hopes that these cartoons may have a permanent interest "because of the great historical interest of the period they encompass." As a comic history of our own times they are not without value. Mr. McCutcheon is one of our most vigorous caricaturists.

Singleton—Great Portraits. As Seen and Described by Great Writers. Edited and Translated by Esther Singleton. Dodd, Mead. \$1.60 net.

Miss Singleton has made this volume as she has made many others,—not from her own

writing but the writings of famous critics. Those readers who have not time to get to original sources will thank Miss Singleton for doing the work of research for them. The book is fully illustrated with reproductions from famous paintings.

Spalding—Womanhood in Art. By Phebe Estelle Spalding. Paul Elder. \$1.50 net.

Any book that celebrates good art is worth while, so Miss Spalding's book is welcome.

Sturgis—The Appreciation of Pictures. By Russell Sturgis. Baker & Taylor. \$1.50 net.

A careful perusal of this volume, the fourth in the Popular Art Series, will do much to help the intelligent, but perhaps ignorant, amateur to an understanding and appreciation of pictures. The subjects criticised range from Giotto to contemporary American painters. Each illustration—there are seventy-three—is taken as the text for the distinguished critic's remarks on the work of the period; the pictures are carefully and thoroughly explained, and much unconscious like or dislike of a picture is accounted for by the clear reasoning.

BELLES-LETTRES

Anonymous—Eve's Daughters, Epigrams about Women from World-wide Sources. Compiled by A. Mere Man and Portrayed by A. G. Learned. Estes. \$1.75.

The epigrams contained herein are famous; the numerous illustrations are not.

Call—A Man of the World. By Annie Payson Call. Little, Brown. 50 cts. net.

A little book, but sound and sensible as its larger predecessors on "Power through Repose," "The Freedom of Life," etc. The "man" is eminently a "manly man," as Chaucer puts it, and the "world" is that of the highest and noblest ideals, a world of which such a man is "the truest citizen."

Eliot—The Happy Life. By Charles W. Eliot. Crowell. \$0.75.

A reprint, typographically attractive, of a wise and pithy series of short essays by President Eliot. The material is abundantly worth preserving in its new form.

James—English Hours. By Henry James. With illustrations by Joseph Pennell. Houghton, Mifflin. \$3.00.

No more delightful book appears at this Christmas time. Author and illustrator have combined to make a volume that will have a permanent place on the library shelves. Mr. James is like his simple original self in this charming book.

Van Dyke—Essays in Application. By Henry Van Dyke. Scribner. \$1.50 net.

Only a word of welcome to this new volume of essays by Dr. Van Dyke, which will be reviewed at greater length at another time.

Winslow—The Woman of To-morrow. By Helen M. Winslow. Pott. \$1.00.

A series of serious, sensible talks on what used to be called the Woman Question, a subject that has lately lost its capitals. Miss Winslow is not at all radical and she does not provoke argument. Many of the points she makes are indeed already so firmly established that there is small need of reiteration. Without intending to reflect unkindly on Miss Winslow's sincere and for the most part sound essays, we should say that they are adapted to the woman who has not thought, rather than for the woman who has. In other words, the writer has made no attempt, in these discreet articles, to treat her subject profoundly or from an original point of view.

BIOGRAPHY

Aldis—Madame Geoffrin, Her Salon, and Her Times. 1750-1777. By Janet Aldis. Putnam. Illustrated \$2.75 net.

The salon of Madame Geoffrin was one of the most unique in the social history of Paris. According to the author of this book, one of its most notable features was "the high moral tone which she maintained at her gatherings in that lax age." Although she lived without incident of importance, except for her extraordinary journey to Poland, she, who being without rank could not be received at Court, herself received kings and princes, dukes and marshals, in her own modest home. It is from the journals and letters of these friends that the details of her life and times have been gathered into a most interesting volume.

Bolton—Famous American Authors. By Sarah K. Bolton. Crowell. \$3.00.

The authors discussed in this pleasant and attractively printed and illustrated volume are Emerson, Hawthorne, Longfellow, Whittier, Holmes, and Lowell. Aside from its literary interest, it ought to be popular as a holiday gift-book.

Browne—The Diary of a Girl in France in 1821. By Mary Browne. Dutton. \$2.50.

The quaint and charming journal of a girl of fourteen on a visit to France between April and August, 1821. The journey was made with her parents and five brothers and sisters, all but one of whom were younger than herself. All were thoroughly English, and the child's impressions of foreign ways and manners are often very funny; and her stiff drawings of people and things that she saw are equally so. Incidentally the book is an interesting picture of French life almost a century ago as seen through juvenile British eyes.

Carl—With the Empress Dowager. By Katharine A. Carl. Illus. Century. \$2.00 net.

Miss Carl has had exceptional advantages for knowing the Dowager Empress of China, and she has taken advantage of these with her pen and pencil. A portrait of the Empress—the only authentic one we believe—is given as a frontispiece to this book, of which a more adequate review will appear later.

Cavendish—The Life and Death of Cardinal Wolsey. By George Cavendish. Houghton, Mifflin. \$7.50 net.

This important biographical and historical document, dealing with the reign of Henry VIII., was written by a gentleman-usher in the house of Wolsey, a quick-witted observer of men and things. The author went into retirement at the time of his master's death, and left behind him the manuscript, which was not first printed until 1641. The volume is of interest not only as an unusually early biographical attempt, but as well because of its dramatic presentation of this great chapter in English history. The full-page photogravures, reproduced in sepia, and red chalk tints, of contemporary portraits, mainly by Holbein, must surely add to the value of the whole.

Fyvie—Some Famous Women of Wit and Beauty. A Georgian Galaxy. By John Fyvie. Pott. \$3.00 net.

There is great diversity of character in the eight women whose careers are here described in lively manner. Mrs. Fitzherbert (George IV.'s unacknowledged wife), Lady Hamilton, Mrs. Grote, and others furnish ample material for entertaining gossip. There are eight portraits.

Gettemy—The True Story of Paul Revere. By Charles Ferris Gettemy. Little, Brown. \$1.50.

Paul Revere owes most of his fame to Longfellow's well-known poem, which is historically as inaccurate as his "Miles Standish," whose history has lately been told in plain prose, as Revere's is in the present book. Something of the glamour of romance is lost in this case as in that, but the honest record of a useful, patriotic, and really picturesque life remains, and young and old will find it interesting. Among the illustrations are reproductions of some of Revere's own engravings and a facsimile of his bill for messenger service in connection with his famous ride.

Greenslet—James Russell Lowell: His Life and Work. By Ferris Greenslet. Houghton. \$1.50 net.

A concise view of the life of Lowell, which the author frankly admits to be mainly based on printed sources, chief among which has naturally been the collection of his letters edited by Charles Eliot Norton; but the work was nevertheless worth doing and is very well done. The author has made judicious

use of his abundant and rich material, his personal additions to which have been considerable and valuable. The book is illustrated with portraits, local views, etc.

Herbert—The Life and Works of George Herbert. Houghton, Mifflin. 3 vols. \$6.00 net.

This edition of Herbert has been edited by Professor George Herbert Palmer, whose knowledge of his subject has long been known to the admirers of the old poet. The arrangement and annotations are all new.

Jenks—Captain Miles Standish. By Tudor Jenks. Century Co. \$1.20 net.

An entertaining account of one of the most picturesque personages in New England colonial history. This is largely due to Longfellow's well-known poem, which Mr. Jenks shows to be inaccurate or impossible in its details and in its atmosphere. In fact, the poem is only "a pleasant little fairy-story." He also criticises Lowell's "Interview with Miles Standish." The book is copiously illustrated.

Jenks—In the Days of Milton. By Tudor Jenks. Barnes. \$1.00 net.

With the plea that the England of John Milton is the England from which America drew its life, this little book is written. It is a detailed story of Milton and his times, not only showing the circumstances that produced the Civil Wars, and the characters of the men who fought them, but giving also a very good idea of the every-day life of the period. It is an interesting supplement to the author's "In the Days of Chaucer" and "In the Days of Shakespeare."

Kobbé—The Loves of Great Composers. By Gustav Kobbé. Crowell. \$1.50 net.

People who like to peep into private lives have opportunity to do so here. The love affairs of Mozart, Chopin, Beethoven, Liszt, Wagner, and some others, are laid bare, rather sentimentally, but many interesting bits of their history are also given. There are many illustrations.

Kobbé—Wagner and His Isolde. By Gustav Kobbé. Dodd, Mead. \$1.00.

The correspondence and journals of Wagner and Mathilde Wesendonk, which have lately appeared, are the basis of this volume, which gives the whole story of that fascinating period of Wagner's life. The author obtained from a friend of Mme. Wesendonk some personal impressions of her, and some photographs that are reproduced herein.

Meyrick—Memoirs of Life at Oxford and Elsewhere. By Frederick Meyrick. Dutton. \$3.50 net.

The most noticeable feature of this book is in the sidelights it throws on the "Tractarian Movement" at Oxford, in 1833-41, as well as on the "Old Catholic Reform Movement" on the Continent, and incidentally on the history

of the Church of England during the last fifty years or so. With the recent progress in religious tolerance much in these reminiscences reads like ancient history; but ancient history—even theological history—has its interest, particularly for the clergy and theological students; and, aside from this, the book contains a considerable fraction of entertaining matter connected with university and social life at Oxford.

Mitton—Jane Austen and Her Times. By G. E. Mitton. Putnam. Illustrated. \$2.75 net.

There has been no end of books about Jane Austen published from time to time since her death, but there always seems to be place for a new one. The latest addition to Austen literature is called "Jane Austen and Her Times" though it is virtually "Jane Austen and Her England," which was the title first chosen for it. The book is full of reproductions of contemporary pictures, and is the next best thing to reading one of Miss Austen's own stories.

Page—British Poets of the Nineteenth Century: Selections. Edited by Curtis Hidden Page. Sanborn. \$2.00.

Unlike Mr. Stedman's "Victorian Anthology," this is a presentation of the best work only of a limited number of the greatest British poets of the last century. Wordsworth, Coleridge, Scott, Byron, Shelley, Keats, Landor, Tennyson, the Brownings, Clough, Arnold, Rossetti, Morris, and Swinburne. In 910 pages of two columns each we are presented with as much of the verse of these immortals as any one volume could comfortably contain. If one lacks the complete works of each of the poets, this volume will be an important addition to his library.

Repplier—In Our Convent Days. By Agnes Repplier. Houghton, Mifflin. \$1.10 net.

Miss Repplier has laid aside the essayist's pen for the time being, and gives us here a few chapters of personal reminiscences of her childhood in a French-American convent school. The "Elizabeth" we are told, who figures largely in these sketches, is Mrs. Elizabeth Robins Pennell, the writer, and wife of the etcher, Joseph Pennell.

Sainte-Beuve—Portraits of the Eighteenth Century Historic and Literary. By C. A. Sainte-Beuve. Translated by Katharine P. Wormeley, with a Critical Introduction by Edmond Scherer. Putnam. 2 vols. \$5.00 net.

In the essays in these volumes, taken from the *Causeries du Lundi*, the *Portraits de Femmes*, and the *Portraits Littéraires*, Miss Wormeley has been something more than a translator; she has been an editor; and has omitted and added to in a manner to make the reading of Sainte-Beuve more popular than ever. The book is illustrated with reproductions from contemporary portraits.

Shirazi—Life of Omar Al-Khayyami. By J. K. M. Shirazi. McClurg. \$1.50 net.

This account of the life of Omar from the Persian standpoint, together with an explanation of his philosophy as understood by admirers in his native land, has been modestly and carefully written. The volume is well illuminated with Persian designs.

Shorter—Charlotte Brontë and Her Sisters. By Clement K. Shorter. Scribner. \$1.00.

The justification for a new life of Charlotte Brontë, other than the necessity of including her in a series entitled "Literary Lives," lies in the use of much new material that has come to light since Mrs. Gaskell wrote. Mr. Shorter's "Life" supplements Mrs. Gaskell's, and is chiefly told by Charlotte herself, in the letters that have appeared since the "Life" *par excellence* was written. Written without prejudice, and with sincere love and admiration of the famous sisters, Mr. Shorter's book is a welcome addition to Brontë literature. If, however, he met Mr. Nicholls in 1895, it was forty years after his wife's death, and not fifty as he says. But this is a trifling slip.

The Words of Garrison; A Centennial Selection. Houghton, Mifflin. \$1.25.

This interesting and really valuable little volume is made up of "characteristic sentiments" taken from Garrison's writings, and is supplemented by a biographical sketch, list of portraits, bibliography, and chronology. The volume does not pretend to be more than a handbook and is compiled mainly, the preface states, from the four-volume *Life of William Lloyd Garrison*, written by his children.

Twain—Editorial Wild Oats. By Mark Twain. Harper. \$1.00.

Mark Twain's fund of humor seems inexhaustible so here again it remains at its old-time high level in a volume of sketches that put the reader in mind of the long-published book "Roughing It." The stories deal with his "First Literary Venture," "How I Edited an Agricultural Paper," and the like, and therein the author is himself, as always.

Williams—Queens of the French Stage. By H. Noël Williams. Scribner. \$2.50 net.

Culled from many sources, these gossiping lives of six actresses make very entertaining reading. Much has been written about the wife of Molière, and the latest information about her is here added to all the rest. Adrienne Lecouvreur also is sympathetically treated, while the stories of De Champmeslé, Favart, Camargo, and Clairon teem with piquant anecdote, and serve to explain the position of actors and the way they were regarded in the 17th and 18th centuries.

Woljeska—A Woman's Confessional. By Helen Woljeska. Life. 75 cents net.

This diary of a woman who died at the age of twenty-four years is in the form of epigrammatical, impersonal paragraphs under the

headings "In the Backwoods," "At the Art School," "Studio Life," and "Madame Léandre." It is the record of the full, ardent life of a broad-minded, loving woman, predestined to unhappiness because of her artistic temperament. All of the epigrams are worth reading, even if one does not always agree. The strong personality is pervasive and attractive. The binding and violet ink are unusual.

Wright—A Southern Girl in '61. By Mrs. D. Giraud Wright. Doubleday, Page. \$2.75 net.

The author, a daughter of Senator Wigfall, of Texas, combines many details of the home life of the Southern people during the Civil War with glimpses of political and military events, the former being by far the more interesting portion of the book, which is strongly colored by the lady's personal sympathies and, it must be added, her prejudices—perhaps, however, no more so than might be expected from her parentage and social position. A noteworthy feature of the book is the abundance of portraits from old photographs of famous people.

BOOKS FOR THE YOUNG

Æsop—Æsop's Fables. With an introduction by Elisabeth Luther Cary. Moffat, Yard. \$2.50.

A pleasantly prefaced, well-illustrated holiday edition of a very old standby.

Bailey-Newell—The Peter Newell Mother Goose. The Old Rhymes reproduced in connection with their veracious history. By Carolyn S. Bailey, with illustrations by Peter Newell. Holt. \$1.50.

This is not the first time that childhood has benefited by the whimsical charm of Mr. Newell's drawing, yet the pleasure created by his delightful fancy remains as keen as ever. And the text rings so true in spirit that one cannot tell which way first to look, at the printed pages or at the woodcuts. All in all the combination forms a most happy volume for children.

Baum—Queen Zixi of Ix, or, the Story of the Magic Cloak. By L. Frank Baum. Century. \$1.50.

The author of the "Wizard of Oz" needs no introduction as a purveyor of amusement for children. "Queen Zixi" is more of a real fairy-tale than the "Wizard" but just as delightful. It is illustrated by Frederic Richardson.

Bell—Mr. Pennycook's Boy and Other Stories. By J. J. Bell. Harper. \$1.25.

Twelve short stories written with the subtle humor and pathos that make Mr. Bell's pictures of Glasgow street children unforgettable. The grimness and dirt of that wicked city are a background for these tiny sparks of humanity, wayward and mischievous, many

of them, but not yet hardened by their evil surroundings. The dialect is not unpleasantly distracting, as one might suppose, for there is a certain tenderness in the Scotch expressions that seems to be heightened by the gutturals.

Brown—The Star Jewels, and Other Wonders. By Abbie Farwell Brown. Houghton, Mifflin. \$1.00.

A collection of original, modern fairy stories, with the starfish as the theme—five stories, five little poems, and five pictures, like the points of the starfish. Will be liked by children.

Browning—The Pied Piper of Hamelin. By Robert Browning. Illustrated in color. Wessels. \$1.25.

There will be more children who will read this edition of Browning's famous poem than any other. The letterpress is in bold type and the pictures are amusing.

Burnett—A Little Princess. By Frances Hodgson Burnett. Scribner. \$2.00.

"A Little Princess" was at first a play, and now all the things that did not get into the play, or into "Sarah Creve," are made into this book, which is recommended to all the children who liked Sarah Creve.

Chapin—The True Story of Humpty Dumpty. By Anna Alice Chapin. Dodd, Mead. \$1.40 net.

A new Humpty Dumpty is the hero of this story, where three little mortals meet all the fairy folk, and have many adventures. It is a good modern fairy tale for very little folk, and illustrated in color by Ethel Franklin Betts.

Fraser—The Sa'zada Tales. By W. A. Fraser. Scribner. \$2.00.

The animals, Nag, Hathi, and others, to whom Kipling introduced us in the "Jungle Stories" are all to be found here, but unfortunately nothing else that we found in those stories is recognizable here, though there is a certain resemblance between the two books.

Grimm—Popular Stories. Collected by The Brothers Grimm. Frowde. 75 cents.

An interesting re-edition of these stories with the Cruikshank illustrations.

Harris—Told by Uncle Remus. New Stories of the Old Plantation. By Joel Chandler Harris. Illus. McClure, Phillips. \$2.00.

A new book from Uncle Remus is a welcome addition to the Christmas stocking. He has lost none of his delight for old or young.

Jacob—The Golden Heart. By Violet Jacob. Doubleday, Page. \$1.25.

Fairy stories for children, with such winning titles as "The Dovecote," "The Peacock's Tail," and "The Cheery Trees." The tales by no means conform to the modern insipid and bloodless standard for juvenile fairy

stories and ought to make a direct and lively appeal to the eager imagination of any healthy child. The illustrations are exceptionally good and the book issued in highly attractive form.

Johnson—Rhymes of Little Boys. By Burges Johnson. Crowell. \$1.00.

Half-brother of the Child's lost Gardener of Verses, and half-brother also of our own Riley (long yet may the children walk his garden-pleasance!), Burges Johnson proves himself in this happy book of his "Rhymes" to be the own-brother of the Little Boy, for whom (and in whose *dramatis personæ*, for the most part) this captivating record of childish vagaries, of child fact and fancy, has been devised. The "Author's note," very sagaciously, warns us that the reader need not hope for consistency in the dialects of juvenile vernacular displayed in the verse; since it is the author's "comforting impression that no two small boys ever talked just alike." And it is this very contrariety which gives delightful flavor to the pathos and fun herein gathered. The naïveté of small-boy egotisms, generousities, rivalries, has never been, and, it would seem to us, could never be, better done than in Mr. Johnson's clever and sympathetic verses.

Kolle—Fifty and One Tales of Modern Fairyland. By F. Strange Kolle. Grafton Press. \$1.50.

The tales are really new, and entertaining as well. They teach good lessons without obtruding the moral aim, and many of them are based on modern scientific discoveries and processes. Even the balloon and the automobile—a "conscientious" one, not the ordinary unprincipled sort—figure in the stories. The illustrations by Flora Sheffield are in keeping.

Lamb—Tales from Shakespeare. By Charles and Mary Lamb. Frowde. \$1.00.

A reprint in the Oxford Edition of the famous tales with sixteen of the old illustrations.

Lang—The Red Romance Book. Edited by Andrew Lang. Illus. Longmans. \$1.60 net.

There is as much color in the illustrations of this book as there is in the title. The stories here retold out of the old romances are done by Mrs. Lang and vouched for by her husband. No better reading for the young will be found among this year's Christmas books.

Paine—A Little Garden Calendar. By Albert Bigelow Paine. Henry Altamus. \$1.00.

In simple language children are here told a great deal about plants and their ways, and their interest pleasantly excited. The book is arranged according to the calendar, and the illustrations are from photographs especially made for each chapter.

Pyle—The Story of the Champions of the Round Table. By Howard Pyle. Scribner. \$2.50 net.

Sir Launcelot, Sir Tristram, and Sir Percival are the three knights whose stories are told herein. Presumably the purpose of the book is to familiarize children with these old tales. Mr. Pyle's illustrations are too well-known to need comment, but they lose somewhat through not being in color.

St. Nicholas Juveniles. Century. 65 cts. net. Four capital books for children, made up of matter judiciously selected from the *St. Nicholas Magazine*: (1) "Our Holidays"—their history, ways of celebration, and literary illustration; (2) "Colonial Stories"—about the early settlements in Virginia, New York, and Massachusetts, the first Christmas Tree in New England, the Boy Life of Washington, etc.; (3) "Revolutionary Stories"; and (4) "Civil War Stories"—in the same entertaining and instructive vein. The name of "St. Nicholas" is ample warrant of the excellent quality of these well-written and well-illustrated books.

Sangster—The Story of the Bible. By Margaret E. Sangster. Moffat, Yard. \$2.00 net.

The idea of this book seems to have been to familiarize children with the Bible stories, before introducing them to the real Bible. Each story is told in simple language, with all superfluous matter eliminated, and in sequence. Occasionally quotations are given from the Bible, but for the most part we miss the beautiful Bible language, which is surely not difficult for even young children to understand. The book is illustrated in color by the Decorative Designers.

Smith—The Story of Noah's Ark. By E. Boyd Smith. Houghton, Mifflin. \$2.00 net.

An amusing book with illustrations gay enough and text simple enough to attract any well-regulated child.

Wheeler—Double Darling and the Dream-spinner. By Candace Wheeler. Fox, Duffield. \$1.50.

Every little girl who reads this book—and many will do so—will want to have a dream-spinner like Double Darling's, for every real little girl loves to hear such charming, fairy-like stories as the dream-spinner spun. We recognize the "Grandmother" in Mrs. Keith's illustrations, and hope to have more of the Grandmother as well as her stories.

Yechton—Some Adventures of Jack and Jill. By Barbara Yechton. Dodd, Mead. \$1.50.

Jack and Jill are two modern children, who live on a tropical island, and get into lots of adventurous mischief. The story is well told.

Zollinger—The Widow O'Callaghan's Boys. By Gulielma Zollinger. McClurg. \$1.50.

The popularity of this story justifies the publication of a new edition, from new plates—

the eighth since its first appearance. The colored illustrations by Florence Scovel Shinn are delightfully humorous and most appropriate.

FICTION

Bagot—The Passport. By Richard Bagot. Harper. \$1.50.

A conscientious, elaborate, and able narrative with no more pretentious purpose, however, than the setting forth of the love story of two very agreeable young persons whose ultimate union it is a pleasure to record. The young lovers are Romans, and their story is lived in and near Rome, Mr. Bagot apparently agreeing with most modern novelists that Italy is the natural setting for romance. We like Don Agostino, the melancholy priest, and there is a definite charm in the presentation of Bianca and Silvio, the young lovers. Within certain limits, "The Passport" may be honestly commended.

Bangs—Mrs. Raffles. By John Kendrick Bangs. Harper. \$1.25.

In his well-known humorous style Mr. Bangs has portrayed Mrs. Raffles, the widow of the famous cracksman, and her never-to-be-consoled admirer "Bunny." The yarns one and all are amusing, though they also contain material for detective stories that quite surpass the plots invented for the original thief by Mr. Hornung. Even such little incidents as the one of "Bunny" impersonating an intoxicated friend's valet and relieving the young sport of his wealth are worthy of a more elaborate setting.

Barbour—An Orchard Princess. By Ralph Henry Barbour. Illustrated in color. Lippincott. \$2.00.

A story designed primarily for the holidays. Graceful decorations ramble over every page.

Brady—My Lady's Slipper. By Cyrus Townsend Brady. Pictures by Charlotte Weber Ditzler. Dodd, Mead. \$1.50 net.

We suppose that anything in the way of decoration is pardonable at Christmas time; otherwise we might criticise the wall-paper effect of these pages. Miss Ditzler's pictures, however, are a redeeming feature.

Duncan—The Mother. By Norman Duncan. Revell. \$1.25.

Mr. Duncan knew the "mean streets" of New York long before he wrote "The Way of the Sea" or "Dr. Luke of the Labrador." In "The Mother" he returns to solid ground, though repeated allusions to the less stable and more mysterious element show that he has by no means escaped from the thrall of "old ocean's gray and melancholy waste." His subject in the present long short-story is a type rather than an individual—an almost hopelessly ignorant and vulgar music-hall singer, whose saving grace is her love for her little son, through whom it is evident, at the last, she is to be redeemed. The treat-

ment is at once realistic and idealistic, and the two elements do not at all times blend quite harmoniously. There is, perhaps, an excess of sentiment in the portrayal of the boy, whose saintliness is of the plaster-cast variety; and there is rather too strong a suggestion of Dickens in his friend the dog-faced museum freak. We like far better the mother herself, with her well-meant deceptions, and her "sabre-thrusts of Saxon speech." She, at least, is wholly human.

French—Mrs. Van Twiller's Salon. Records by George Leake. Expurgations by Lillie Hamilton French. Pott. \$1.50.

An amusing volume on the order of the "Potiphar Papers."

Harben—Pole Baker. By Will N. Harben. Harper. \$1.50.

A somewhat crude if spirited story. There is no part of the narrative that impresses one either with its reality or its charm. As a novel, it cannot be considered a success.

Hope—A Servant of the Public. By Anthony Hope. Stokes. \$1.50.

It was a gray day for the accomplished Mr. Anthony Hope when he tried his hand at the "psychological novel." Miss Ora Pinsent is a London actress of great beauty and fascination, who is separated from her husband and with whom all other men who cross her path become seriously infatuated. This being the case, it is strange that Miss Pinsent produces upon the reader so pale and diluted an impression. The story has no adroit climaxes, very little entertaining dialogue, and certainly no "psychology" worth speaking of, so that, although the book now and then vaguely reminds one of other authors, it does not remind one half forcibly enough of Mr. Anthony Hope himself, or of any of the sparkling triumphs we associate with his name. It is an ungracious truth—but the ostensibly piquant history of Miss Ora Pinsent is, after all, dull reading.

Hornung—A Thief in the Night. By E. W. Hornung. Scribner. \$1.50.

Two volumes concerning Raffles pretty well exhausted even Mr. Hornung's lively imagination. It is too bad that this book has been made public, though under another name, and supposedly by another author it might have passed with lesser stories of adventure. Unfortunately the reader's taste has been whetted for better things, and he looks in vain for the quick turns and the conquering of difficult situations of the earlier yarns.

Hutten—He and Hecuba. By Baroness von Hutten. Appleton. \$1.50.

There are excellent bits of portraiture in this story,—bits which make one regret that the book as a whole should be stamped as frankly and crudely melodramatic. Into her picture of the Hardys, the English clergyman's proud and starving family, the author has put her best work. But the narrowly righteous

Lady Yarrow and the self-consciously spectacular Madame Perez are second-hand characters who have had their exclusive being in English novels. Even King Hardy himself seems half the time a vague echo, the other half an original and sincere conception. "He and Hecuba" is not, on the whole, in any sense, an edifying history.

Jackson—Loser's Luck. By Charles Tenney Jackson. Holt. \$1.50.

The author of this book, we may infer, sat him down, with iron determination, to write a story of adventure. He succeeded, and if the result, with all its audacity and abundance of incident, lacks after all a certain spontaneity, so do most books whose industrious authors have felt the necessity of combining sea-perils, politics, and love. Nobody will be disappointed in the heroine, Dolores, who kidnaps a yacht and attempts to seize a government; she is highly prolific of episode. On the whole, a readable and briskly moving, if far from natural story.

Jordan—Time the Comedian. By Kate Jordan. Appleton. \$1.50.

A weak, vain woman accepts an income from a man who has made love to her when her husband was alive, but cooled off on his sudden death. Years after the man falls in love with her young daughter, and his love is returned. The characters are well drawn, and the plot worked out logically. The scene is laid for the most part in Paris, and the story is written with a sureness of touch and a briskness that keep the interest unflagging throughout.

Kester—The Fortunes of the Landrays. By Vaughan Kester. McClure, Phillips. \$1.50.

This would have been a far better book had its author been less ambitious. Mr. Kester has attempted to include too many generations, too many characters, questions, sections of country. He has been ill-advisedly prodigal of excellent material, and would have done better to make two, or three, or half a dozen novels from the substance he has compressed into one history. On the whole, a solid and capable story, with flashes of brilliancy.

Laughlin—When Joy Begins. By Clara E. Laughlin. Revell. 50cts. net.

An introspective dreamy tale of a widowed mother and her son.

Long—Heimweh. By John Luther Long. Macmillan. \$1.50.

A collection of long short-stories, with too much sentimentality, not enough humor, and an unfortunate lack of compression. Compared with any reasonable standard, these are not good stories; yet Mr. Long's ingenuity and facile expression prevent them from being wholly bad. The affectation indicated in the title pervades the book.

Masson—A Corner in Women. By Tom Masson. Moffat, Yard. \$1.60 net.

A volume of Tom Masson's most humorous essays and stories well-illustrated as at the time when they appeared in "Life" and other magazines.

Merington—Cranford: A Play. By Marguerite Merington. Fox, Duffield. \$1.25.

Mrs. Gaskell's famous story provides the material for a comedy in three acts, written with Miss Merington's usual sprightliness, and comprising the salient points of the story, —Miss Matty's loss of her fortune; Peter's return, etc.

Osbourne—Baby Bullet. By Lloyd Osbourne. Appleton. \$1.50.

A lively story, in which the leading rôles are taken by two automobiles, the result being just twice as entertaining as the now outdated type of story in which but one machine figured. There is of course a great deal of hysterically humorous incident, more or less sprightly love-making, and a great many exclamation points. The narrative is ingeniously contrived and ought to appeal to a large public.

Parrish—A Sword of the Old Frontier. A Tale of Fort Charrets and Detroit. By Randall Parrish. McClurg. \$1.50.

Another strenuous romance of early American history. Mr. Parrish is a new writer but he has apparently been a "success from the start."

Richards—Mrs. Tree's Will. By Laura E. Richards. Dana Estes & Co. 75c.

Mrs. Tree's Will is characteristic of Mrs. Tree, and gives rise to many happenings in her village. The true New England character is manifested here, and the book is a gem in its own way. Humor abounds, and all the petty jealousies of a narrow community, the vanities and kindnesses are touched in firmly. Sometimes there is a suggestion, without imitation, of "Cranford," and the impression left is that the author has lived among, and known intimately, the people of whom she writes.

Smith—The Wood Fire in No. 3. By F. Hopkinson Smith. Scribner. Illus. \$1.50.

The word of welcome printed as a foreword to this book describes its character, for in it the author repeats Sandy MacWhirter's hearty invitation: "Draw up, draw up! By the gods, but I'm glad to see you! Get a pipe. The tobacco is in the yellow jar." Mr. Smith writes somewhat in the vein of Warner's "Back Log Studies," in this dainty volume, with the difference that it is Mr. Smith and not Mr. Warner who is writing.

Squire—The Ballingtons. By Frances Squire. Little, Brown. \$1.50.

There is an inexorableness about Mrs. Potter's first novel which extends even to the style.

Every least detail is described, yet with not a word too many. All the characters act in strict accordance with their natures, and the whole plot seems planned by a hideous, grinning god to whom mismating and consequent sorrow give fiendish pleasure. The story is the old one of a woman's refusal to marry the man who, in the end, would have given her the greatest happiness, and her acceptance of a selfish, tyrannical man with magnetic influence over her. The tragedy of the situations is carefully worked out, and the character-drawing, particularly Dr. Sidney, is remarkably good. He appears to have been taken from life. A distinctive book, not soon forgotten like the average novel.

Tarkington—The Conquest of Canaan. By Booth Tarkington. Harpers. \$1.50.

A new story by Mr. Tarkington is always welcome and deserving of a longer notice than this, which may be promised the reader.

Wiggin—Rose o' the River. By Kate Douglas Wiggin. Houghton, Mifflin. \$1.25.

A graceful little pastoral, full of a kind of sentiment that may best be described as "popular." The originality and humor that belong to Mrs. Wiggin's best work are altogether lacking. In spite of a certain rather specious charm, "Rose o' the River" must be classed with the pot-boilers.

HISTORY AND TRAVEL

Brown—In and Around Venice. By Horatio F. Brown. Scribner. \$1.50 net.

One never tires of wandering in and about Venice, whether in reality or in "fireside travel" with the many cultivated and sympathetic guides who go thither in print; and among these the present author deserves to be reckoned. His book is compact enough to be taken abroad as a companion to the ordinary guide-books, and may be heartily commended to the tourist as well as the general reader.

Champney—Romance of the French Abbeys. By Elizabeth W. Champney. Putnam. \$3.00.

In company with three kindred volumes on French châteaux the author has presented this book of romantic tales of the abbeys of the past. In the buildings of the old French monasteries the reader may trace the development of the Gothic and Romanesque styles. In the half-shattered stained-glass windows, in the chalices, and in the grilles he will learn how noble were the monk workmen, while the lover of the drama of human life will find another interest, for the author is neither archaeologist nor sociologist, but a woman who has placed her descriptions and told her stories with unusual charm of manner.

Crawford—Southern Sicily and the Rulers of the South. By F. Marion Crawford. Macmillan. \$3.00 net.

This book can hardly be called a history, hardly a description, hardly a romance, and yet the author, on his already recognized lines, has produced a vivid, readable picture of the races and men who have controlled Italy from the time of demi-gods to the present Mafia. Countless touches show that Mr. Crawford thoroughly understands his ground and his people, with a psychological insight that renders especially interesting his theories and deductions. He has produced a volume that to the tourist or to popular interest must bring much information in a refreshing form.

Douglas—Old France in the New World. By James Douglas. Burrows. \$2.50 net.

The story of the French colonization of Canada in the seventeenth century, and a graphic view of a most picturesque period in American history. Beginning with the attempt to establish a colony at Quebec by Cartier, it follows the explorations and settlements there and northward, including the history of the Hudson Bay Company, the relations of the colonists with the Indian tribes, and a deal of collateral matter, the whole forming an important addition to the historical literature of Northern America.

Duclaux—The Fields of France. By Madame Mary Duclaux. (A. Mary F. Robinson). Illustrations in color. Lippincott. \$6.00.

One of the most gorgeous of holiday books, and one that deserves to be read from cover to cover, not only because of its subject but for its literary style as well.

Farmer—Versailles, and the Court under Louis XIV. By James Eugene Farmer, M.A. Century. \$3.50 net.

In Versailles is epitomized the French Revolution, and this work on the château and its founder explains very clearly the reason for this. It is not only a minute history of the building of the château, the gardens, and the daily life therein, but it contains also an excellent picture of the "Sun King," and the kingdom he created; of Mme. de Maintenon, and the other famous people of his "Versailles" period, and of the daily life led by this extraordinary monarch. An interesting subject is interestingly handled, and we can get as good an idea of Court life under the Grand Monarch in these pages, as by reading the tomes of Saint-Simon, who is extensively quoted. There are excellent illustrations.

Gautier—Russia. By Theophile Gautier and by Other Distinguished French Travellers and Writers of Note. Translated from the French, with an Additional Chapter upon the Struggles for Supremacy in the Far East by Florence MacIntyre Tyson. Illus. 2 vols. Winston. \$5.00.

There is much interesting information and picturesque writing in these volumes dedicated to a country that is very much to the fore at this time.

Hare—Dante the Wayfarer. By Christopher Hare. Imported by Scribner. \$2.50 net.

As the author remarks in his preface, Dante's great poem is "a marvellous record of travel," and the book follows his journeys from first to last, recording, as the poet does, all the varied incidents of his wayfaring, his observations of man and beast and bird, the vicissitudes of climate and weather, and whatever else, however trifling, could enter into the itinerary. How much this record must illustrate the poem one would hardly imagine before reading the book.

Holley—Around the World with Josiah Allen's Wife. By Mariette Holley. Dillingham. \$1.50.

"Samantha's" journeyings on this side of the ocean have amused thousands of readers, and they will doubtless be happy to accompany her on her foreign travels, which are described in the same vein of homely humor. Her tour covers our Colonial possessions, India, China, Egypt, and Palestine, in addition to the ordinary European line of travel.

Howe—Two in Italy. By Maude Howe. With illustrations from drawings by John Elliott. Little, Brown. \$2.00 net.

From the general make-up of this book we infer that it is intended for the holidays; but it is something more than a holiday book. Maude Howe (Mrs. Elliott) knows Italy better than most Americans, and she knows how to write.

Johnson—French Pathfinders in North America. By William Henry Johnson. Little, Brown. \$1.50.

In this volume are recounted the adventures and discoveries of Cartier, Champlain, Marquette, La Salle, and other pathfinders.

Johnson—Sir Galahad of New France. By William Henry Johnson. Turner. \$1.50.

A picturesque story of the early explorations of the lower Mississippi.

Klein—In the Land of the Strenuous Life. By Abbé Felix Klein. McClurg. \$2.00 net.

The author's translation of his book on his impressions of the United States, which has passed into a seventh edition in Paris, besides being crowned by the French Academy and awarded the Montyon prize. The Abbé is a keen and sympathetic observer of men and things, with a genial sense of humor, and enjoyed his visit to this country so heartily that, as he confesses in his pleasant preface, he fears that he writes "with an excess of benevolence." However that may be, his book is delightful reading, and is likely to be as popular here as it has been abroad. It is dedicated to our "strenuous" President, and illustrated with portraits of eminent American people.

Le Gallienne—Romances of Old France. By Richard Le Gallienne. Baker & Taylor. \$1.50.

Four of these tales appeared originally in the *Cosmopolitan*, a fifth, "Aucassin and Nicolette," has been told so often as to scarcely need re-telling. They are all charming old romances, commented on freely by Mr. Le Gallienne, who however lets the old romances speak for themselves sometimes. The book is illustrated and decorated.

Mexico—Le Mexique au Début du XXe Siècle. 2 vols. Paris: Ch. Delagrave. 30 frs.

When the French book-maker sets himself a task, he executes it with a truly Gallic thoroughness and precision. In treating of Mexico at the beginning of the 20th century almost nothing pertinent to the subject seems to have escaped his intelligent attention, and these two portly volumes, of nearly 400 pages each, deal in no perfunctory manner with the geography, geology, population, politics, finance, industries, education, science, art, the army, the navy—with everything, in short, except the church. Little or no space is devoted to the matters of religion; and this indicates the origin of the work as well perhaps as the clear-cut, logical way in which the characteristics of the country and of its people are discussed by Prince Roland Bonaparte, and Messrs. E. Levasseur, Elisée Reclus, Leon Bourgeois, P. Leroy-Beaulieu, and nine other authorities no less noted in their respective departments of knowledge. The book is provided with minor maps, and a major one, in colors. In a certain sense, it may be regarded as an ante-mortem monument to President Diaz, who has created Mexico, much as Peter the Great created Russia.

Warner—The Jewish Spectre. By Geo. H. Warner. Doubleday, Page. \$1.50 net.

A noteworthy study of Jewish history, character, achievements, and influence on European thought and American ideas. The title will suggest the author's point of view.

Welsh—Famous Battles of the Nineteenth Century. Edited by Charles Welsh. Illus. Wessels. \$1.25.

In this book the editor has brought together descriptions of battles by such well-known writers as Archibald Forbes, George A. Henty, and Major Arthur Griffiths. The book is designed for boys, who will undoubtedly find it quite to their taste.

Whiting—The Florence of Lander. By Lilian Whiting. Little, Brown. \$2.50 net.

This book successfully aims to suggest the living drama set in Florence during Walter Savage Lander's life in that city between 1821 and 1864. At that time many brilliant people such as the Brownings and the Trollopes took up permanent or temporary residences on the banks of the Arno.

MISCELLANEOUS

Bell—The Beatitudes Calendar. By R. Ann-ing Bell. Bartlett. \$2.50.

The five large woodcuts of this calendar possess unusual merit when compared with the type so frequently placed on the Christmas bookstands. The artist has studied the work, and the resulting sentiment and drawing show the outcome.

Betham-Edwards—Home Life in France. By Miss Betham-Edwards. McClurg. \$2.50 net.

French novelists are responsible for the generally unflattering opinion of French life that prevails among Anglo-Saxons. Perhaps the reason is that French home life, the life lived by the thousands of average French men and women, is too quiet and orderly to furnish themes for novels, and so the writer turns instead to the lives led by a lurid few in Paris. Miss Betham-Edwards, by reason of long residence and many close friendships in France—where, also, she is an officer of Public Instruction,—is particularly well-fitted to show the true home life of the French people and she does it most admirably in this volume. From personal experience, and special study, she initiates us in their birth, marriage, and death customs; we see the child in the home, at the school, and in society as the "jeune fille," or in college or the army as the young man. No phase of French life is unnoticed; the point of view is impartial, but friendly, and both knowledge of the subject and charm of style characterize the book, which has numerous illustrations.

Burroughs—Ways of Nature. By John Burroughs. Houghton, Mifflin. \$1.00 net.

This book succeeds in presenting what may be judged as a rational view of Nature's methods. Mr. Burroughs has involved himself in controversies from time to time and in consequence many of the pages are devoted to a skilful defense of recent attacks as well as aggressive counter arguments. Other essays remaining purely observational, however, are interrupted with the author's well-known insight into wild life.

Calendar of Inspiration, A. Bartlett. \$1.00.

Twelve poems and prayers by such men as Phillips Brooks, Robert Louis Stevenson, Thomas Carlyle, have been collected here into a calendar of merit.

Green—What to Have for Breakfast. By Olive Green. Putnam. 90c.

No housekeeper who will study this useful little book need ever complain of lack of variety in the breakfast menu. It is full of excellent receipts, and other information.

Harwood—New Creations in Plant Life. By W. S. Harwood. Macmillan. \$1.75 net.

Not less wonderful than the story of the creation of the thornless cactus, and the seedless plum, is the story of the life of the

wonderful wizard of the West himself. The author of this book shows a great appreciation of and sympathy with the unselfish character of the man, who has done so much for the world, in utility as well as beauty. His methods are explained, and many illustrations aid the text in elucidating them.

Jephson—Letters to a Débutante. By Lady Jephson. Lippincott. \$1.25.

To the young lady who wants to know how,—and it's more than likely she does n't,—this volume may be of use.

King—Rational Living. By Henry Churchill King. Macmillan. \$1.25.

A serious and amazingly comprehensive study, whose aim is "to make generally available the most valuable suggestions for living that can be drawn from the results of the best workers in this field,"—that of psychology. In other words President King has undertaken to show the application for the average man of psychological investigation up to date. We do not remember that any other book has been written with just this purpose, and for this reason, if for no other, this painstaking and entirely lucid volume would be worth study.

Robinson—The Country Day by Day. By E. Hay Robinson. Holt. \$1.75 net.

An actual daily record of changes in the life of the country in England makes up this volume. Familiar birds, beasts, insects, and flowers have been carefully watched to give an accurate account of their comings and goings, their flowering and fading. In the present fad for all "country" and "garden" literature, this book should find a welcome.

Roosevelt—Outdoor Pastimes of an American Hunter. By Theodore Roosevelt. Illus. Scribner. \$3.00 net.

The President dedicates this lively volume to his friend, John Burroughs, whom he addresses as "Dear Oom John." "It is a good thing for our people that you should have lived," says Mr. Roosevelt, and surely no man can wish to have more said of him. All lovers of outdoor sport, all admirers of our strenuous President, will be delighted with this book, of which more anon.

Stevenson—A Calendar of Prayers. By Robert Louis Stevenson. Bartlett. \$1.75.

Twelve of Stevenson's prayers are here printed and decorated in a manner that should bring recognition.

NEW EDITIONS

Browning—Sonnets from the Portuguese and Other Poems, by Elizabeth Barrett Browning; and **One Word More, and Other Poems,** by Robert Browning. Century. \$1.00

A re-edition of some of the better-known poems by Mr. and Mrs. Browning, with an introduction by Richard Watson Gilder, in the Thumb Nail Series, volumes of pocket size.

Byron—The Complete Poetical Works of Lord Byron. Houghton, Mifflin. \$2.00.

The Cambridge Edition of the works of this poet is as much of a standard as usual.

Dickens—A Christmas Carol and the Cricket on the Hearth. By Charles Dickens. Illus. Baker & Taylor. \$2.00.

A very handsome edition of two of Dickens's most popular Christmas stories. There is no better way of celebrating Christmas than by reading "A Christmas Carol" and "The Cricket on the Hearth," and it is a pleasure to find the two in such attractive form.

Dickens—The Chimes. By Charles Dickens. Century. \$1.00.

A reprint of Dickens's famous story in the Thumb Nail Edition, a volume of pocket size.

Ford—His Version of it. By Paul Leicester Ford. Dodd, Mead. \$1.50.

The charming story that appeared in the *Century* in 1898 now makes a daintily bound and decorated volume. There are illustrations in color by Henry Hutt, and the decorations, which form a frame for the text on each page, are by Theodore B. Hapgood.

Frost—Drawings. By A. B. Frost, with an Introduction by Joel Chandler Harris, and verse by Wallace Irwin. Fox, Duffield. \$3.00.

A new edition of the happy combination of the humor of these men already firm in the hearts of their public.

Holmes—The One Hoss Shay. With Its Companion Poems. By Oliver Wendell Holmes. Houghton, Mifflin. \$1.50.

A Christmas Edition of "The One Hoss Shay," "How the Old Horse Won the Bet," and "The Broomstick Train," with peculiarly attractive illustrations and decorations in color by Mr. Howard Pyle, who has unusual fitness for such a task.

Keats—The Poems of John Keats. Edited with an Introduction and Notes by E. de Selincourt. Dodd. \$2.25.

Into an octavo volume of 680 pages are here gathered all of Keats's Poems, a preface, an introduction, notes, and variant readings, the poetry alone occupying 385 pages, and the notes 200. It is printed in larger type than that of the Cambridge Edition, and in single, instead of double-columned pages, but the paper is thinner and darker in this than in the American book, and the volume is larger and heavier. In the Cambridge one gets the letters, also. On the other hand, the introduction and notes by Mr. de Selincourt are much fuller than Mr. Scudder's. It is safe to say that no one who has this new edition will feel the need of any other: to that extent at least it is definitive.

Kipling—The Seven Seas. By Rudyard Kipling. Appleton. \$2.00 net.

In a green and gold cover, with an old-fashioned ship on it riding high before the wind, reappears this famous volume of verse by the unofficial Laureate of Great Britain. The pages are adorned with decorative borders in green.

Long—Miss Cherry-Blossom of Tokyo. By John Luther Long. Illus. Lippincott. \$2.50.

A new edition specially designed for the holidays of Mr. Long's charming story. In this and "Madame Butterfly" he is seen at his best.

Parker—The Seats of the Mighty. By Gilbert Parker. Appleton. \$2.00 net.

An illustrated holiday edition of a well-known novel in a most attractive form.

Riley—Songs o' Cheer. By James Whitcomb Riley. Bobbs-Merrill. \$1.25.

A holiday edition of the poems of this poet of children extensively illustrated by Will Vawter.

Tennyson—Maud. Illustrated by Margaret and Helen Armstrong. Dodd, Mead. \$1.60.

"Maud" was a particular favorite with the author, who was fond of reading it to his friends; but, though not in these latter days disparaged and ridiculed as when it first appeared, it has never become so popular as many other of Tennyson's longer poems. This holiday edition is exceedingly tasteful in typography and binding, and the illustrations are better than the average, though we do not like to see Maud in the hoop-skirts of the time when the poem was written. We think no reader would be sure that they were in vogue just then unless he—or she, more likely—looked the matter up; and most of us would prefer to forget the fact. Is not this carrying "realism" in illustration a little too far?

Van Dyke—Fisherman's Luck. By Henry van Dyke. Scribner. \$1.50.

The thirteenth edition of a well-known series of essays arranged in the form of a holiday book illustrated with most agreeable drawings by F. Walter Taylor.

Warner—Backlog Edition of Charles Dudley Warner's Works. 15 vols. \$2.00 per vol. Hartford: American Publishing Co.

The first four volumes of this uniform edition of the writings of Charles Dudley Warner appeared last spring, and were duly noticed in these columns; occasion being taken to express THE CRITIC's appreciation of the author's work in general. Nothing remains to be said now, save that the edition has been completed by the issue of the remaining eleven volumes of the set, with a biographical sketch, in the last of the series, by Mr. Warner's intimate friend, Professor Thomas R.

Lounsbury, of Yale. Recognizing the impossibility, if not the indelicacy, of any attempt to foretell the judgment of posterity on the author's work, the biographer contents himself with telling the story of his friend's life, and characterizing, without criticising, the volumes he produced, and bringing before the reader's mental eye a vivid impression of the very engaging personality of the man himself, who was, in his judgment, distinguished mainly by a never-failing urbanity.

POETRY AND VERSE

Anonymous—Saddle and Song. A Collection of Verses made at Warrenton, Va., during the Winter of 1904-1905. Lippincott. \$1.50.

This book is described in its title. In turning its pages the reader will find many familiar ballads of horse and rider.

Cawein—The Vale of Tempe. By Madison J. C. Cawein. Dutton. \$1.50 net.

This is Mr. Cawein's sixteenth volume of verse. Of its predecessors, one consists of translations from the German; and six are out of print. Here is a poet with fancy in abundance, and possessed of an almost fatal facility in versifying; but surely his message could have been delivered in less than fifteen volumes of original verse. On a fly-leaf of his latest book (which is innocent of a table of contents), he writes:

"You are weary of reading:
I am weary of song."

The remedy lies in Mr. Cawein's own hands.

Dunbar—Howdy, Honey, Howdy. By Paul Laurence Dunbar. Dodd, Mead. \$1.50.

In this collection of the verse of Paul Laurence Dunbar, the ingenious and many-gifted lyricist of his race strikes again almost exclusively those chords of pathos and humor, in purely dialect verse, which have won for the author a quite unique position among America's "minor poets" of to-day. The publishers have rendered the volume very attractive by adding to the racy metrical text characteristic photographs and tasteful decorations; the former by Leigh Richmond Miner; the latter by Will Jenkins.

Gilder—In the Heights. By Richard Watson Gilder. Century. \$1.00 net.

The present volume contains nearly all that the author has written within the past four years, including "Home Acres," "Music in Darkness," "A Temple of Art," and sundry memorial poems.

Harte—Her Letter, His Answer, and Her Last Letter. By Bret Harte. Pictures by Arthur I. Keller. Houghton, Mifflin. \$2.00.

We are glad that Messrs. Houghton, Mifflin, & Co. have picked out two of our favorites from Bret Harte's poems to publish as a special Christmas book. When these poems

were first published we liked them better than anything of Mr. Harte's published up to that time. Alas that something nowadays could give us the thrill of delight that these poems of Bret Harte's did when we first read them!

Hay—Verses for Jock and Joan. By Helen Hay. Pictures by Charlotte Harding. Fox, Duffield. \$1.50.

A pretty book with graceful verses and dainty illustrations.

Irwin—At the Sign of the Dollar. By Wallace Irwin. Fox. \$1.00.

A collection of timely skits in verse by one of the cleverest writers of the day. In Mr. Kemble, the author has found an illustrator after his own heart.

Johnson and Cory—The Pleasant Tragedies of Childhood. By Burges Johnson, with Drawings by Fanny Y. Cory. Harper. \$1.75.

Experiences more or less tragical to babies and children, but pleasantly told in Mr. Johnson's verses and humorously depicted in Miss Cory's sketches. Fathers and mothers will be amused by them, and the juvenile victims—some of them at least—will enjoy the pictures. It ought to be in demand for the holidays.

Matthews—American Familiar Verse. Edited by Brander Matthews. Longmans. \$1.40 net.

It is astonishing that it should have been left till now, to compile a volume of American *vers de société*. Professor Matthews is to be congratulated on the neglect of the book-makers to anticipate his work in this field; and the lover of light verse is to be felicitated on the fact that the present editor was not forestalled by a less competent workman. It will surprise those who are less well acquainted than others are with the writings of our chief poets, to find Bryant and Emerson among the authors quoted in this well-edited volume.

Robinson—The Children of the Night. By Edwin Arlington Robinson. Scribner. \$1.00.

President Roosevelt has praised this book of poems, finding in them "an undoubted touch of genius." To this fact, no doubt, is due the reprinting of a little book now eight years old. We do not dispute the President's dictum; but we suspect that he has not kept *au courant* with the flood of American minor verse. Had he done so, he would think twice before applying the word "genius" to Mr. Robinson, notwithstanding the author's "curious simplicity and good faith."

Thomas—Cassia, and Other Verse. By Edith M. Thomas. Badger. \$1.50.

In the title poem of this volume Miss Thomas puts into Spenserian lines the tragic story told in Zola's "Rome." There is infinite variety in the themes and forms that follow; and the book closes with a group of sonnets, surcharged with thought and fancy, and exquisitely

wrought. If the present volume is unlikely to add to the author's reputation, it is only because that is already so well established, and even the best work in "Cassia, and Other Verse" is no better than much that she has done before. Her level is a high one, and she seldom falls below it. On the whole, it is higher than that of any other woman who has written poetry in America.

Van Dyke and Craig—Little Masterpieces of English Poetry. Edited by Henry van Dyke and Hardin Craig. 6 vols. Double-day. \$4.50.

Of the making of many anthologies, there is never an end. The principle of arrangement followed in this new one is as excellent as it is novel: it is, as Mr. van Dyke phrases it, "the principle of poetic form." Thus, in the first of the six little volumes we find ballads old and new, in the second, idylls and stories in verse, and in the four remaining volumes, lyrics; odes, sonnets, and epigrams; descriptive and reflective verse; and elegies and hymns. Each of these major divisions is subdivided according to subjects. Living poets are excluded; and a mistaken sense of patriotism has not dictated the inclusion of a disproportionate amount of verse "made in U. S. A." As a rule, admirable judgment has been shown in combining these handy volumes, the most remarkable defect being the omission of Shelley's "Adonais."

Watson—The Poems of William Watson. Edited by J. A. Spender. 2 vols. Lane. \$2.50 net.

This is such an edition of a poet's works as one usually waits for till the author has ceased to be, or at least to write. The collective edition which appeared in 1898 was not so much a collection as a selection. The present, while much more complete, proves its incompleteness by giving a long list of the poems published in earlier volumes but here omitted. As each of Mr. Watson's books of verse has been, virtually, one of selections only, we have in this edition a double distillation, as it were, of his honied words. Having Gray's example before him, who shall say that he is unwise in declining to put a larger pack on Time's shoulders? Let us be grateful to a poet who shows so much consideration as well as modesty. And let us hope that he will continue to write—and to select from his writings—for many years to come. His voice is heard too seldom.

Wells—A Satire Anthology. Collected by Carolyn Wells. Scribner. \$1.25 net.

Miss Wells follows up her anthologies of Nonsense and of Parody, with one devoted to Satire—from Aristophanes to Oliver Herford. The selections, from innumerable authors, have been made with skill; but certain of the pieces from very minor modern authors might have been spared in favor of some omitted bits from Lowell and Holmes, both of whom are rather inadequately represented.

(For list of Books Received see the eleventh page following.)

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An Illustrated Monthly Review of Literature, Art, and Life

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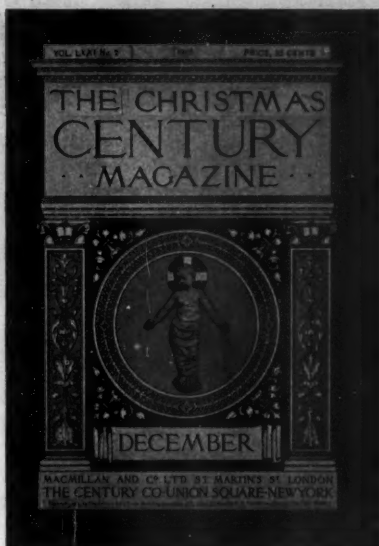
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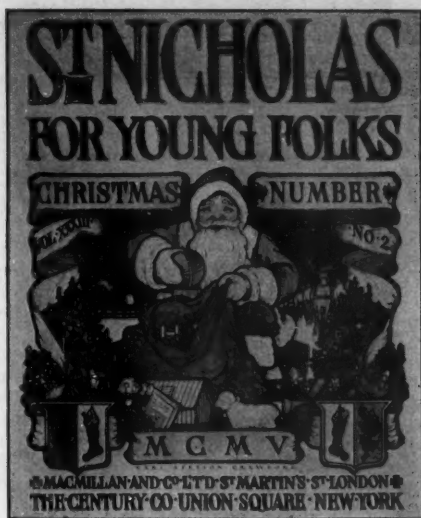
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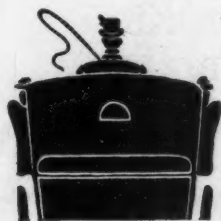
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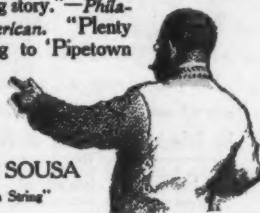
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THE editorial plans of THE CRITIC for the coming year are not as yet fully completed. Arrangements are in train for certain important series and articles, announcement of which will be made later. Specification may, however, now be made of certain interesting and attractive papers which will be included in the series for 1906.



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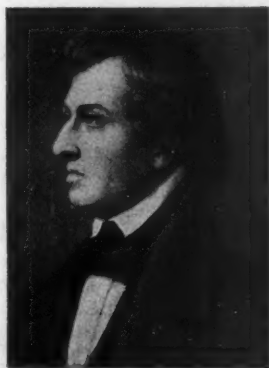
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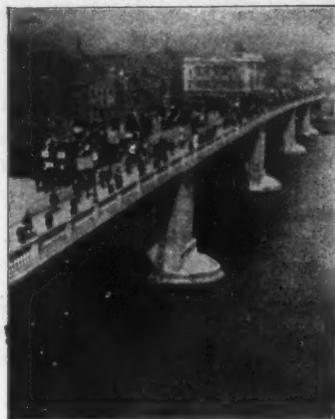
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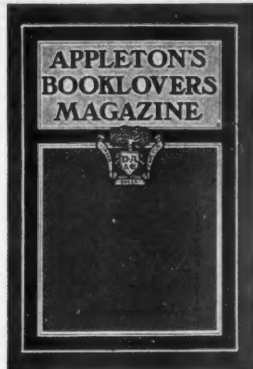
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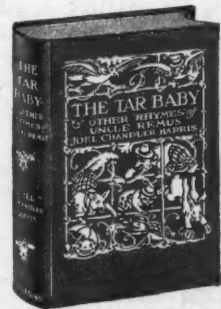
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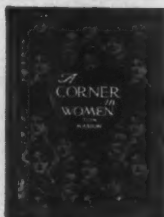


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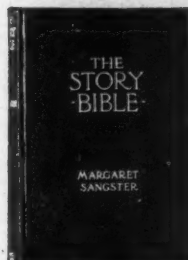


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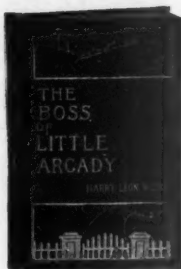
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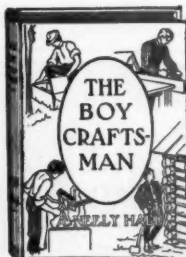
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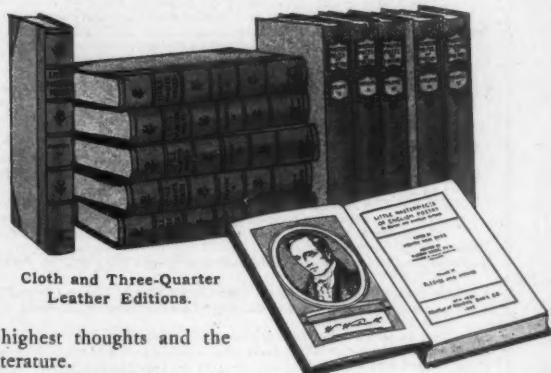
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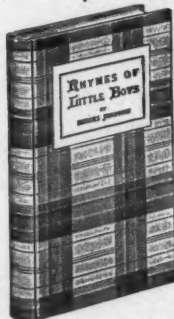
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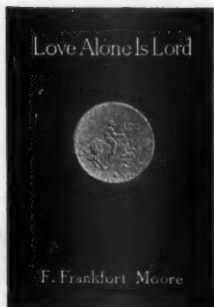
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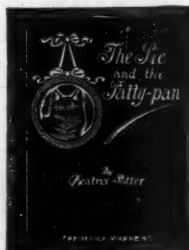
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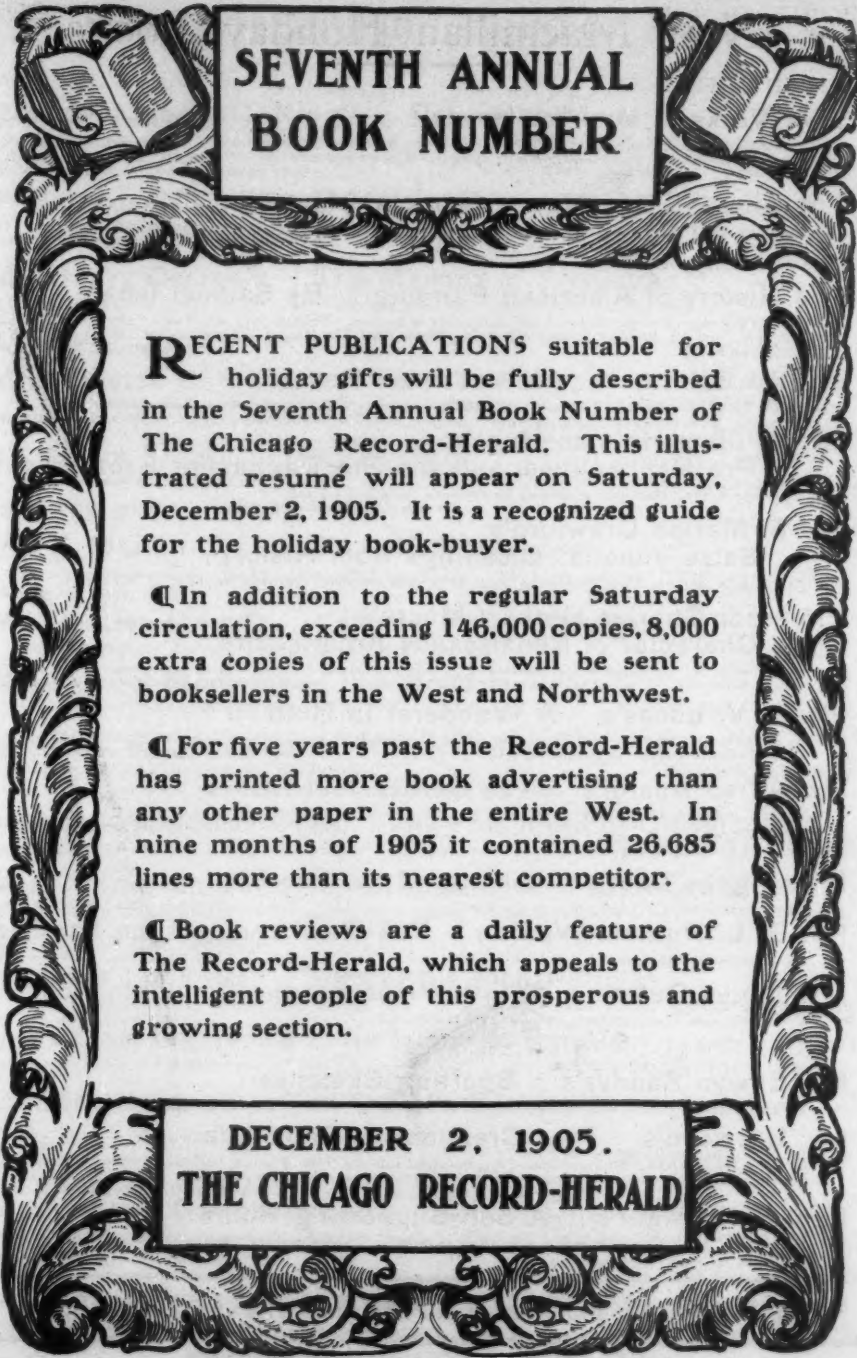
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THERE are many literary critics on the newspapers throughout the country who pride themselves on their acuteness, and they have been exercising their wits in writing of the anonymous novel, *Our Best Society*, which, like Mrs. Wharton's *House of Mirth*, is attracting wide attention. During its career as a serial in THE CRITIC, we heard of several amusing guesses as to the authorship, and even more amusing are the guesses made since its appearance in book-form. There is not, for example, much resemblance between the writings of Mr. John Kendrick Bangs and Miss Lillian Bell, and yet each of these has been mentioned as the possible author. Several of the reviewers seem puzzled to decide whether the story was written by a woman or a man, though the preponderance of opinions is on the side of the man. One reviewer, as if announcing a discovery, declares: "The probability is that it is the work of a practiced pen and not a first book." One might expect this observation to be made by any reader who had merely glanced at a page. The reviewer who touches on what is perhaps the most distinctive quality in the book says: "Although it is a really brilliant satire, there is no bitterness—on the contrary, an air of almost blissful good-humor pervades every page." Another critic sums up the novel as "the cleverest work of the kind that has been written in many moons."

People like the latest CRITIC serial too, *Lady Bobs, Her Brother, and I*, by Jean Chamblin, now out in book form with a particularly winning colored frontispiece by Frederick Simpson Coburn.

Dr. W. J. Rolfe, the well-known Shakespearean scholar and ubiquitous traveller, says in a private letter to the Editor of THE CRITIC, which is quoted by permission:

"The new travel-story is extremely racy. I never read anything better in that line. It is none of your stay-at-home touring but the genuine thing."

The dramatic version of Edward Peple's novel, *The Prince Chap*, continues, now in its fourth month, to draw large houses to Weber's Theatre in New York. Since *Little Lord Fauntleroy* there has been no such success with a play in which a child has a prominent part. In *The Prince Chap* a very hazardous idea is brilliantly carried out. The part of the heroine is played by three different actresses: one showing her as a child of five, another as a little girl of eight, and a third representing a young lady of eighteen. The illusion of a single personality is marvellously sustained throughout these changes.

James A. Le Roy, author of *Philippine Life in Town and Country*, is a University of Michigan graduate, and his connection with the Philippine government and the study of Philippine history dates from his selection by the Honorable Dean C. Worcester, a University of Michigan graduate and professor, to accompany the latter to the Philippines as his secretary. Mr. Le Roy was married on about a week's notice, and his honeymoon tour was made with the Taft Commission in April-June, 1900, through Honolulu, Japan, and China, to Manila. His wife has also accompanied him on several trips through the Philippine archipelago, especially the two months' trip of 1901, when the Taft Commission organized civil government in the provinces. Mr. Le Roy has visited at least one town in every one of the Christian provinces of the archipelago, has been on all the islands of any size but Mindoro and Palawan, and has visited many of the regions inhabited by the wild tribes, in company with Commissioner Worcester himself, whose interest in Philippine ethnology is well known, and who now, as Secretary of the Interior, has under his charge questions related to the wild tribes. Mr. Le Roy, who is now American Consul at Durango, Mexico, was also a member of the Taft party visiting the Philippines and the Orient this past summer.

The Critic Advertiser

The new book, *Madame Geoffrin, Her Salon and Her Times*, by Janet Aldis, contains many amusing anecdotes of famous people. Montesquieu was one of the great attractions of Madame Geoffrin's "Wednesdays" in the earlier years of her salon. His repartees were at times tardy and halting but he had his flashes of brilliancy.

An acquaintance telling him of an impossible adventure noticed his smile of incredulity.

"If it is not true, I will give you my head," he added.

"I will take it," said Montesquieu. "Little gifts are always welcome between friends."

The same book tells of Dr. Tronchin, the famous French physician who first persuaded Parisians to undergo inoculation for smallpox. It is difficult to conceive the storm of anger which the mere mention of inoculation roused at that time, not only among the ignorant, but among people of the highest rank. Dr. Tronchin fought valiantly against this fatal prejudice. He was inoculated himself and inoculated all his family. At last in 1756 the Duc d'Orleans, the most enlightened prince of Bourbon blood, sent for him to inoculate his two children, the Duc de Charters and Mademoiselle de Montpensier.

It was an event of national importance, and the city of Paris held its breath, till the children were safely through the dangerous experiment. Then finding that royalty itself had not suffered, the fashionable world was seized with the desire to be inoculated also. Carriages blocked the street in front of Dr. Tronchin's lodgings in the Palais Royal, and his day was more than full with the courtiers, dainty ladies, and "*petits maitres*, who only yawned and took snuff," with a few who earnestly believed in the experiment as a safeguard against the most dreaded disease of the day.


Even when the inoculation rage was over and the *bonnet à l'inoculation* had grown out of date, Dr. Tronchin was still a busy man. Fashionable Parisians were astonished at the simplicity of the remedies he prescribed. At a time when

medicine was in a benighted state of darkness, and bleeding was the panacea for almost everything, he ordered scarcely any drugs, a good deal of exercise, plenty of fresh air, early hours, ventilation in sleeping-rooms, personal cleanliness, massage, simple food—his methods were amazingly like the most honest and advanced practice of the twentieth century.

Climbing the gully of *Anse du Foulon* in the pathway where Wolfe climbed to the conquest of New France and immortality, Mr. G. Waldo Browne, the author of *The St. Lawrence River*, published by the Putnams, came to the conclusion that the average historian had an imagination as well as the story-writer, as the pass is lacking to high degree the wild, rugged features ascribed to it. Remarking upon this fact to his companions, one of the party, a *habitan*, with little love for Old England, exclaimed: "Sure enough! and no Englishman would have climbed it till it had been smoothed."


Miss Myrtle Reed says of her latest story *At the Sign of the Jack-o'-Lantern*, that she thinks people who have relatives will like it, and people who are relatives won't. The force of this comment will be appreciated when the book has been read. It tells of an old man who has been pursued all his life by people who claimed to be relatives of his late beloved wife. They began to come immediately after his wife's death, and in his first grief he received them with great hospitality and kindness. Thus encouraged they continued to come every summer in increasing numbers, until he was obliged to build numerous extensions, to accommodate the horde and reserve some remnant of privacy for himself. Finally he died, bequeathing the property to an unknown nephew, mainly because this nephew had never inflicted his presence on the relative-ridden old man. The legatee arrives in the early spring with his bride, blissfully ignorant of the approaching army of pensioners. After that the deluge!

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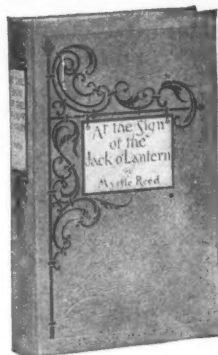
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Publishers are requested to give the prices of books with editorial copies, otherwise it will be impossible to supply them in this department.

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- Bayliss (Sir Wyke, K.B., F.S.A.), Seven Angels of the Renaissance. James Pott & Co. \$3.50 net.
Capart (Jean), Primitive Art in Egypt. Lippincott. \$5.00 net.
Cram (Ralph Adams), Impressions of Japanese Architecture and the Allied Arts. Baker & Taylor Co. \$2.00 net.
Dick (Stewart), Arts and Crafts of Old Japan. A. C. McClurg & Co.
Lowell (Carrie Thompson), Art Lovers' Treasury: Famous Pictures Described in Poems. Dana Estes & Co. \$1.20 net.
Edited and Translated by Singleton (Esther), Great Portraits. As Seen and Described by Great Writers. Dodd, Mead & Co. \$1.60 net.
Spalding (Phebe Estelle), Womanhood in Art. Paul Elder & Co. \$1.50 net.
Sturgis (Russell, A.M., Ph.D.), The Appreciation of Pictures. Baker & Taylor Co. \$1.50 net.

BIOGRAPHY AND LETTERS

- Bielschowsky (Albert, Ph.D.), The Life of Goethe. (Vol. I.) Translated from the German by William A. Cooper, A.M. Putnam. \$3.50 net.
Bolton (Sarah K.), Famous American Authors. T. Y. Crowell & Co.
Carlyle (Thomas), Oliver Cromwell. Abridged and edited by Edgar Sanderson, M.A. A. C. McClurg & Co.
De Wertheimer (Edward), The Duke of Reichstadt. John Lane.
Gosse (Edmund), Sir Thomas Browne. Macmillan. 75 cents net.
Greenslet (Ferris), James Russell Lowell. Houghton, Mifflin & Co. \$1.50 net.
Henderson (M. Sturge), Constable. Scribner. \$2.00 net.
Hill (G. F., M.A.), Pisanello. Scribner. \$2.00 net.
Konkle (Burton Alva), The Life and Speeches of Thomas Williams. 2 vols. Campion & Co. \$6.00 net.
Lockhart (John Gibson), The Life of Sir Walter Scott. Abridged and edited by J. M. Sloan. A. C. McClurg & Co.
Lockhart (John Gibson), The Life of Robert Burns. Edited by J. M. Sloan. A. C. McClurg & Co.
Mims (Edwin), Sidney Lanier. Houghton, Mifflin & Co. \$1.50 net.
Radford (Harry V.), Adirondack Murray. Broadway Pub. Co. 50 cents.
Selected and Arranged by McMahan (Anna Benneson). With Shelley in Italy. Being a Selection of the Poems and Letters of Percy Bysshe Shelley. McClurg.
Shirazi (J. K. M.), Life of Omar Al-Khayyam. McClurg.
Shorter (Clement K.), Charlotte Brontë and Her Sisters. Scribner. \$1.00 net.
Spears (John Randolph), David G. Farragut. George W. Jacobs & Co. \$1.25 net.
Spielmann (M. H.) and Layard (G. S.), Kate Greenaway. Putnam. \$6.50.
Stanwood (Edward), James Gillespie Blaine. Houghton, Mifflin & Co. \$1.25 net.
Strickland (Agnes), The Life of Queen Elizabeth. Abridged and Edited by Ida A. Taylor. A. C. McClurg & Co.
Trollope (Anthony), Autobiography of Anthony Trollope. Dodd, Mead & Co. \$1.25.
Edited by Vetch (Col. R. H., C.B.), Life of Lieut.-General The Hon. Sir Andrew Clarke, G.C.M.G., C.B., C.I.E. Dutton. \$4.00 net.
Williams (H. Noel), Queens of the French Stage. Scribner. \$2.50 net.

FICTION

- Allen (Frank Waller), Back to Arcady. H. B. Turner & Co. \$1.25.
Armour (J. P.), Edeniridia. Dillingham.
By the Author of "Elizabeth and Her German Garden," The Princess Priscilla's Fortnight. Scribner. \$1.50.
Bacon (Alice Mabel), In the Land of the Gods. Houghton, Mifflin & Co. \$1.50.
Baillie-Saunders (Margaret), Saints in Society. T. Fisher Unwin. 6s.
Barbour (Ralph Henry), An Orchard Princess. Lippincott.

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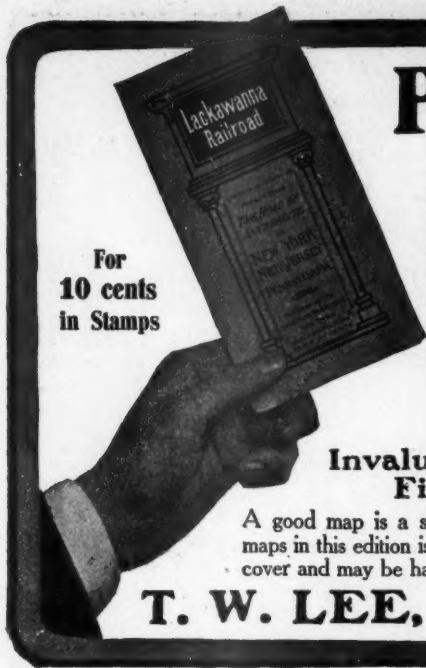
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Brady (Cyrus Townsend), My Lady's Slipper. Dodd, Mead & Co. \$1.50 net.
Brown (Alice), Paradise. Houghton, Mifflin & Co. \$1.50.
Cheever (Harriet A.), Josie Bean: Flat Street. Dana Estes & Co. \$1.25.
Crawford (F. Marion), Fair Margaret. Macmillan. \$1.50.
Crockett (Ingram), A Brother of Christ. Broadway Pub. Co.
Crockett (S. R.), The Cherry Ribband. A. S. Barnes & Co. \$1.50.
Davenport (Willard Goss), Milton Blairlee and the Green Mountain Boys. The Grafton Press. \$1.50.
Davidge (Frances), The Game and the Candle. Appleton. \$1.50.
Day (Holman F.), Squire Phin. A. S. Barnes & Co. \$1.50.
Dickens (Charles), A Christmas Carol and The Cricket on the Hearth. Baker & Taylor Co. \$2.00.
Dickens (Charles), A Christmas Carol. Caldwell. \$1.50.
Ellis (Edward S.), Deertoot on the Prairies. J. C. Winston Co. \$1.00.
Ellis (J. Breckenridge), Stork's Nest. Moffat, Yard & Co. \$1.50.
Everett-Green (Evelyn), The Secret of Wold Hall. McClurg. \$1.00.
Fitzgerald (Edward), Euphranor, A Dialogue on Youth. John Lane.
Freeman (Mary E. Wilkins), The Debtor. Harper. \$1.50.
Harris (Joel Chandler), Told by Uncle Remus. New Stories of the Old Plantation. McClure, Phillips & Co. \$2.00.
Harrison (Mrs. Burton), The Carlyles. Appleton. \$1.50.
Henry (Arthur), Lodgings in Town. A. S. Barnes & Co. \$1.50.
Hobbes (John Oliver), The Plute of Pan. Appleton. \$1.50.
Hornung (E. W.), A Thief in the Night. Scribner. \$1.50.
Hough (Emerson), Heart's Desire. Macmillan. \$1.50.
Hughes (Rupert), Zal. Century Co. \$1.50.
Huneker (James), Visionaries. Scribner. \$1.50.
Irving (Washington), Irving's Selected Works. (Crowell's Miniature Edition). T. Y. Crowell & Co. \$2.50.
Jackson (Charles Tenney), Losers' Luck. Henry Holt & Co.
Jacobs (W. W.), Captains All. Scribner. \$1.50.

Johnson (William Henry), Sir Galahad of New France. H. B. Turner & Co. \$1.50.
Kenyon (Orr), What God Hath (Not) Joined. Dodge Pub. Co. \$1.50.
Knight (William Allen), Saint Abigail of the Pines. The Pilgrim Press. \$1.00.
Lancaster (G. B.), Sons of Men. Doubleday, Page & Co. \$1.50.
Laughlin (Clara E.), When Joy Begins. F. H. Revell Co. 50 cents net.
Records by Leake (George), Expurgations by French, (Lillie Hamilton), Mrs. Van Twiller's Salon. James Pott & Co. \$1.50.
Le Queux (William), The Czar's Spy. Smart Set Pub. Co. 50 cents.
Lillibridge (Will), Ben Blair. A. C. McClurg & Co. \$1.50.
Lincoln (Jeanie Gould), A Javelin of Fate. Houghton, Mifflin & Co.
Long (John Luther), Miss Cherry-Blossom of Tokyo. Lippincott. \$2.50.
Ludlow (James M.), Sir Raoul. F. H. Revell Co. \$1.50.
Major (Charles), Yolanda. Macmillan.
Marshall (Archibald), The House of Merrilees. H. B. Turner & Co. \$1.50.
Mathews (Frances Aymar), The Staircase of Surprise. Appleton. \$1.50.
Maxwell (W. B.), Vivien. Appleton. \$1.50.
McVicker (Henry W.), Reptiles. Appleton. \$1.50.
Michelson (Miriam), A Yellow Journalist. Appleton. \$1.50.
Mills (Weymer Jay), Caroline of Courtlandt Street. Harper. \$2.00 net.
Montague (Margaret P.), The Poet, Miss Kate, and I. Baker & Taylor Co. \$1.50 net.
Mott (Lawrence), Jules of the Great Heart. Century Co. \$1.50.
Munroe (Kirk), For the Mikado. Harper. \$1.25.
Nicholson (Meredith), The House of a Thousand Candles. Bobbs-Merrill Co.
Otis (James), The Minute Boys of the Mohawk Valley. Dana Estes & Co. \$1.25.
Adapted from the French by Oxley (J. MacDonald), The Family on Wheels. T. Y. Crowell & Co. 75 cents.
Parker (Gilbert), The Seats of the Mighty. Appleton. \$2.00 net.
Parrish (Randall), A Sword of the Old Frontier. A. C. McClurg & Co.

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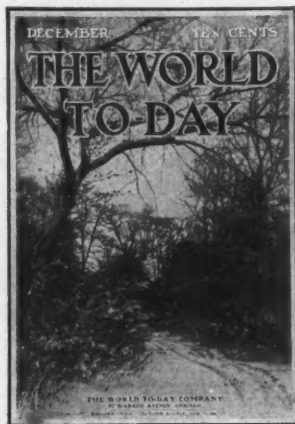
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 Ray (Anna Chapin), *Sidney: Her Summer on the St. Lawrence*. Little, Brown & Co. \$1.50.
 Read (Opie), *Old Lim Jucklin*. Doubleday, Page & Co. \$1.50.
 Reed (Helen Leah), *Amy in Arcadia*. Little, Brown & Co. \$1.50.
 Robertson (Morgan), *Land Hol*. Harper. \$1.25.
 Rowland (Henry C.), *The Mountain of Fears*. A. S. Barnes & Co. \$1.50.
 Sabin (Edwin L.), *When You Were a Boy*. Baker & Taylor Co. \$1.50.
 Severy (Melvin L.), *The Mystery of June 13th*. Dodd, Mead & Co.
 Sherwood (Margaret), *The Coming of the Tide*. Houghton, Mifflin & Co. \$1.50.
 Shute (Henry A.), *Letters to Beany and The Love Letters of Plupy Shute*. Everett Press. 50 cents.
 Sidgwick (Mrs. Alfred), *The Professor's Legacy*. Henry Holt & Co. \$1.50.
 Smith (F. Hopkinson), *The Wood Fire in No. 3*. Scribner. \$1.50.
 Squire (Frances), *The Ballingtons*. Little, Brown & Co. \$1.50.
 Sterling (Sara Hawks), *Shakespeare's Sweetheart*. G. W. Jacobs Co.
 Tarkington (Booth), *The Conquest of Canaan*. Harper. \$1.50.
 Thorpe (Francis Newton), *The Divining Rod*. Little, Brown & Co. \$1.50.
 Thwing (Eugene), *The Man from Red Keg*. Dodd, Mead & Co.
 Travis (Elma A., M.D.), *The Pang-Yanger*. McClure, Phillips & Co.
 Watson (H. B. Marriott), *Twisted Egplantine*. Appleton. \$1.50.
 Watson (Jeannette Grace), *Ole Ann and Other Stories*. Saalfield Pub. Co. \$1.00.
 Webster (Jean), *The Wheat Princess*. Century Co. \$1.50.
 Warton (Edith), *The House of Mirth*. Scribner.
 Wright (James North), *Where Copper Was King*. Small, Maynard & Co. \$1.50.
 Wylie (Edna Edwards), *The Ward of the Sewing-Circle*. Little, Brown & Co. \$1.00.
 Young (E. Ryerson, Jr.), *Duck Lake*. Eaton & Mains. \$1.00.

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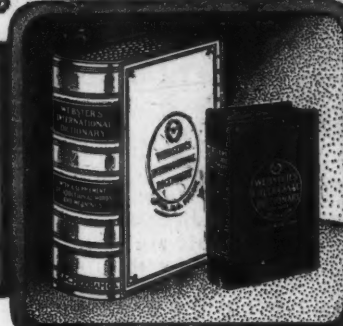
- Adams (George Burton), *The History of England—Longmans, Green & Co.* \$2.60 net.
 Bizelow (Poultney, A.M.), *History of the German Struggle for Liberty*. Harper. \$2.25 net.
 Bryner (B. C.), *Bugle Echoes*. Published by Cloyd Bryner. \$2.50.
 Evans (Dr. Thomas W.), *The Second French Empire*. Edited by Edward A. Crane, M.D. Appleton. \$3.00 net.
 Farmer (James Eugene, M.A.), *Versailles, and the Court under Louis XIV.* Century Co. \$3.50 net.
 Gettemy (Charles Ferris), *The True Story of Paul Revere*. Little, Brown & Co. \$1.50 net.
 Hunt (William, M.A., D.Litt.), *The History of England—Longmans, Green & Co.* \$5.00 net.
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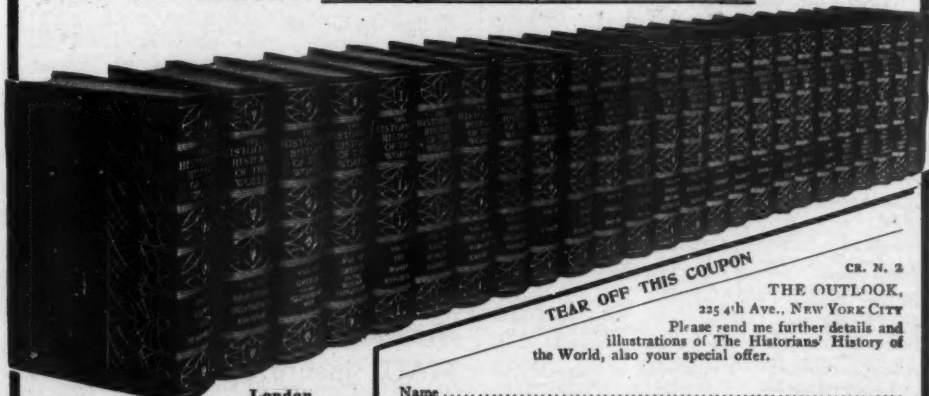
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 Day (Emily Foster), The Menehunes. Paul, Elder & Co. 75 cents net.
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 Harrison (Edith Ogden), The Moon Princess. McClurg. \$1.25 net.
 Verses by Hay (Helen), Pictures by Harding (Charlotte). Jock and Joan. Fox, Duffield & Co. \$1.50.
 Jackson (Gabrielle E.), Wee Winkles and Wideawake. Harper. \$1.25.
 Jackson (Gabrielle E.), The Adventures of Tommy Post-office. A. C. McClurg & Co.
 Edited by Johnson (Clifton), The Oak-Tree Fairy Book. Little, Brown & Co. \$1.75.
 Kolle (F. Strange, M.D.), Fifty and One Tales of Modern Fairyland. Grafton Press. \$1.50.
 Edited by Lang (Andrew), The Red Romance Book. Longman, Green & Co. \$1.60 net.
 Edited by Mabie (Hamilton Wright), Myths that Every Child Should Know. Doubleday, Page & Co. 90 cents net.
 Mann (Millicent E.), Lady Dear. A. C. McClurg & Co. McSpadden (J. J. Walker), Stories from Wagner. T. Y. Crowell & Co. 60 cents.
 The Words by Nesbit (Wilbur D.), the Pictures by Young (Ellsworth), An Alphabet of History. Paul, Elder & Co. 75 cents net.
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 Rowbotham (F. Jameson), Tales from Plutarch. T. Y. Crowell & Co. 60 cents.
 Sabin (Edwin L.), Beaufort Chums. T. Y. Crowell & Co. \$1.00.
 Smedley (Constance) and Talbot (L. A.), The Wizards of Rytetown. Henry Holt & Co. \$1.50.
 Sperry (Charlotte Grace), Teddy Sunbeam. Paul Elder & Co. \$1.00 net.
 Stevens (Frank), Adventures in Pondland. McClurg.
 St. John (J. Allen), The Face in the Pool. McClurg.
 Tappan (Eva March), The Golden Goose. Houghton, Mifflin & Co. \$1.00.
 Translated from the German of Franz Hoffmann by Upton (George P.), The Little Dauphin. A. C. McClurg & Co. 60 cents net.
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 Translated from the German of Ferdinand Schrader by Upton (George P.), Frederick the Great. A. C. McClurg & Co. 60 cents net.
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 Zollinger (Gulielma), The Widow O'Callaghan's Boys. A. C. McClurg & Co.

MISCELLANEOUS

- A Calendar of Inspiration. Alfred Bartlett.
 Aesop's Fables. An Adaptation of the Translation from the Greek by the Rev. George F. Townsend. With an Introduction by Elisabeth Luther Cary. Moffat, Yard & Co. \$2.00 net.
 Atkins (James, A.M., D.D.), The Kingdom in the Cradle. Publishing House of the M. E. Church. \$1.25.
 Bell (R. Anning), The Beatitudes Calendar. Alfred Bartlett.
 Benton (Joel), Persons and Places. Broadway Pub. Co.
 Bragdon (Ollie Hard), Pup: The Autobiography of a Greyhound. Caldwell. \$1.50.
 Browning (Robert), The Pied Piper of Hamelin. A. Wessels Co. \$1.25.
 Burdick (Lewis Dayton), Oriental Studies. The Irving Co. \$1.00 net.
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 Collated by Bombaugh (Charles C., A.M., M.D.), Facts and Fancies for the Curious from the Harvest-Fields of Literature. Lippincott.
 Compiled by a Mere Man and Portrayed by Arthur G. Learned, Eve's Daughters. Dana Estes & Co. \$1.75.
 Compiled by Elder (Paul), Love. Paul Elder & Co. 50 cents net.
 Compiled by Hubbard (Sara A.), Catch Words of Cheer. A. C. McClurg & Co.
 Crafts (Wilbur F., Ph.D.), Successful Men of To-Day. Funk & Wagnalls Co. \$1.00.
 Dawson (Miles Menander), The Business of Life Insurance. A. S. Barnes & Co. \$1.50 net.
 Edited and Arranged by Lector (Oliver), Letters from the Dead to the Dead. Houghton, Mifflin & Co. \$1.50 net.
 Edited by Barrows (Mary Minerva), The Value of Simplicity. Caldwell. \$1.50.
 Edited by Heilprin (Angelo), and Heilprin (Louis), A Complete Pronouncing Gazetteer or Geographical Dictionary of the World. Lippincott.
 Edited by Knowles (Frederic Laurence), The Value of Courage. Caldwell. \$1.50.
 Edited by Welsh (Charles), A Tale of Two Terriers: Crib and Fly. Caldwell. 75 cents.
 Edited by Welsh (Charles), Neddy: The Autobiography of a Donkey. Caldwell. \$1.50.
 Edited by Welsh (Charles), Automobilia. Caldwell. \$1.25.
 Eliot (Charles W., LL.D.), The Happy Life. T. Y. Crowell & Co. 75 cents net.
 Ffrangcon-Davies (David, M.A.), The Singing of the Future. John Lane.
 Forman (S. E., Ph.D.), Advanced Civics. Century Co.
 Foster (Agnes Greene), Admonitions. Paul Elder & Co.
 Franklin (Benjamin), Selections from the Writings of Benjamin Franklin. Edited by U. Waldo Cutler. T. Y. Crowell & Co. 35 cents.
 Gladden (Washington), Christianity and Socialism. Eaton & Mains. \$1.00 net.
 Glasford (Captain A. I. R.), Rifle and Romance. John Lane.
 Goodhue (Isabel), Good Things and Graces. Paul Elder & Co. 50 cents net.
 Haines (Jennie Day), Sovereign Woman Versus Mere Man. Paul Elder & Co. \$1.00 net.
 Haines (Jennie Day), The Blue Monday Book. Paul Elder & Co. 75 cents net.
 Harland (Marion) and Van de Water (Virginia), Everyday Etiquette. Bobbs-Merrill Co.
 Healy (Rev. Patrick J., D.D.), The Valerian Persecution. Houghton, Mifflin & Co. \$1.50 net.
 Higginson (Thomas Wentworth), Part of a Man's Life. Houghton, Mifflin & Co. \$1.50 net.
 Hoffding (Harald), The Problems of Philosophy. Macmillan. \$1.50.
 James (Henry), The Question of Our Speech. Houghton, Mifflin & Co. \$1.00 net.
 Kernahan (Coulson), A World Without a Child. F. H. Revell Co. 50 cents net.
 Lankester (E. Ray, M.A., LL.D., F.R.S.), Extinct Animals. Henry Holt & Co. \$1.75 net.
 Litsey (Edwin Carlile), The Race of the Swift. Little, Brown & Co. \$1.25.
 Mabie (Hamilton Wright), The Great Word. Dodd, Mead & Co. \$1.00 net.
 Mahan (Captain A. T., D.C.L., LL.D.), Sea Power in its Relations to the War of 1812. 2 vols. Little, Brown & Co. \$7.00 net.
 Mallock (W. H.), The Reconstruction of Religious Belief. Harper. \$1.75 net.
 Marden (Orison Swett), Choosing a Career. Bobbs-Merrill Co.
 Masson (Tom), A Corner in Women. Moffat, Yard & Co. \$1.60 net.
 McCutcheon (John T.), The Mysterious Stranger and Other Caricatures. McClure, Phillips & Co.
 McParland (John T.), The Young People's Lesson Book. Eaton & Mains. 15 cents net.
 Meader (Herman), Motor Goose Rhymes. Grafton Press.
 Miles (Emma B.), The Spirit of the Mountains. James Pott & Co. \$1.20 net.
 Mills (Jane Dearborn) (Mrs. James E. Mills), Marriage. The Nunc Licet Press.
 Monroe (Paul, Ph.D.), A Text-Book of the History of Education. Macmillan.

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Müller (F. Max), *Life and Religion*. Doubleday, Page & Co. \$1.50 net.
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It is true that there is somewhat of the same ideal in the portrayal of Harlan and his wife, Dorothy. With the exception of Elaine, all of the other characters, however, including breezy Dick and the "human undertaker" (who has buried seven husbands in the plot given to her as a wedding present, and who would be willing to bury number eight, but that this would crowd out herself), willingly or unwillingly contribute to the reader's amusement. Many of the situations, particularly the scene in the garden in the hunt for the buried treasure, are irresistibly funny,—indeed several of the reviewers have spoken of the book as being worthy of Frank Stockton.



Putnam's Notes on New Books

Balthasar Hübmaier: By HENRY C. VEDDER, Professor of Church History in Crozer Theological Seminary. Fully Illustrated. Crown 8°, net \$1.35. No. 8 in Heroes of the Reformation Series.

Among the great men of the sixteenth century, who have been forgotten, was Balthasar Hübmaier; but he deserves to be brought back to our knowledge. He was the theologian of the early Baptists, the leader of that movement, and a martyr to his faith.

Professor Vedder stands in the front rank of Baptist theologians. He has made a study of the times of Hübmaier, and has written a faithful and spirited presentation of the facts of Hübmaier's life, and an exceptionally able presentation of his teachings.

The pathos of Hübmaier's life enchains our attention. We see him coming in mature years into Zurich, where he listens to Zwingli's preaching and is confirmed in his Protestantism, but pushing its principles to what he considered their logical conclusion, he breaks with Zwingli upon the subject of infant baptism, and from having a friend, finds in Zwingli a foe. There was no mercy in those days for those who departed from the beaten track, and, so, when Hübmaier became the centre of a little company of earnest souls who rejected the tenet of infant baptism and claimed that the Church should be separated from the State, and composed only of those who were genuine Christians, he found himself marked out for punishment by the civil and ecclesiastical authorities of Switzerland, in both its Protestant and Catholic cantons, and in Catholic Austria as well. In the face of death he persisted in his efforts to propagate his faith, fled like a criminal from place to place, hunted by his foes, and at last died at the stake for no other offence than that he had done his utmost to spread the teachings which he believed he had derived from the word of God.

Louis XIV and La Grande Mademoiselle. By ARVÈDE BARINE. Authorized English Version. Illustrated, 8°, cloth. Net, \$3.00. (By mail, \$3.25.) (Uniform with "The Youth of La Grande Mademoiselle.")

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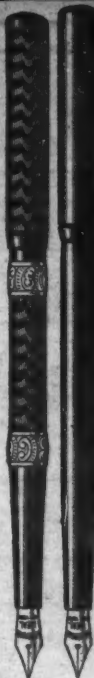
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